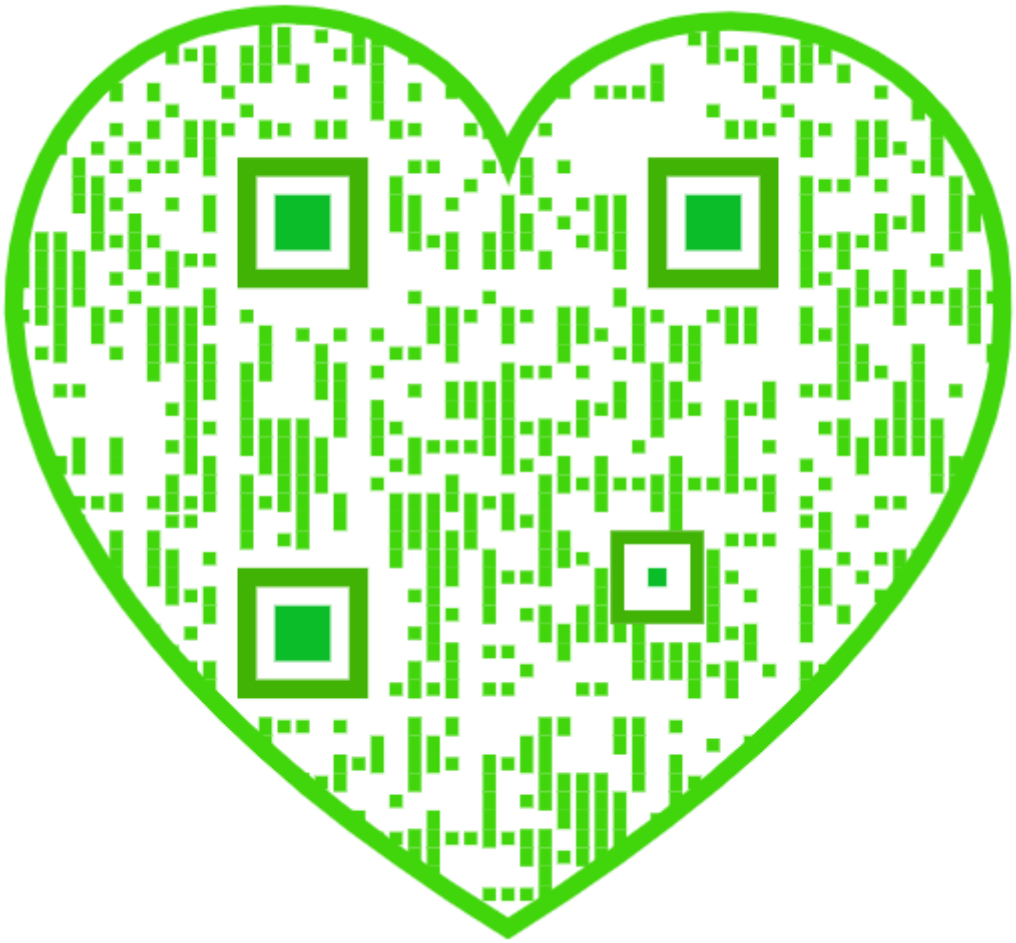
THE ART OF DRAWING IN LEAD PENCIL



THE ART OF DRAWING IN LEAD PENCIL

"GUNFIRE AT DAWN."

By J S.

THE ART OF DRAWING IN LEAD PENCIL

BY

JASPER SALWEY

Associate of the Royal Institute of British Architects.

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To
MY MOTHER

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PREFACE

THE presentation of this book in the form in which it now appears is the result, in the first place, of an idea, conceived some ten years ago, of writing a treatise on the methods of obtaining a particular quality, with some sense of colour, in lead pencil drawing.

From the first fragmentary notes, put down in the course of working out pictures in this medium, the idea developed into that of writing a book which would urge the attention of all lovers of pictorial art to the great charm and versatility of pencil work—a medium which had been so far little understood or appreciated. The book, I hope, will be of assistance to artist and student alike, in that I have endeavoured to set down what seem to be the laws and rules of the technique of pencil work, together with the principles upon which the methods of building up a highly finished drawing must be based. It is hoped that the book will not only achieve the objects mentioned above, but also provide a course of instruction which will enable the art student, who may have little experience of drawing in lead pencil, to take up this medium, and, by working on the lines suggested, find in it a means of expression for both the simplest and the highest aims of art. Those of the illustrations bearing the initials "J. S." are reproductions of drawings which have been especially prepared for the book by the author whilst the drawings by old masters as well as present day artists which are included have been selected with the particular object of illustrating the wide difference of feeling which may be expressed by the pencil point.

Many people now concede the claim that it is actually possible to suggest "a sense of colour" in a "black and white" drawing, and it is hoped that the notes in Chapter IX may at least convey to the student those principles upon which the claim is based. That the subject is rather an elusive one, about which a book of some length might be written, is fully acknowledged, but it is felt that many of the drawings reproduced in this book will bear out the possibility of such an achievement.

My sincere thanks are due to all those artists whose spontaneous cordiality in lending their works for reproduction has made it possible to present in this book a collection of drawings representative of contemporary work in lead pencil. Though much other meritorious work has been done, I regret that limits of space have made it impossible for me to include further illustrations.

I wish to acknowledge the kindness of the owners of certain drawings of mine who have so readily put themselves to much trouble to lend them for reproduction.

To Messrs. A. & C. Black, Ltd., Country Life, Ltd., Messrs. Macmillan & Co., Ltd., and Messrs. Methuen & Co., I am indebted for permission to reproduce drawings which have appeared in certain of their publications.

Many thanks are also due to Mr. A. W. Haggis, for the notes on "The Reproduction of Pencil Drawings" contained in the Appendix, and for the great care he has taken in co-ordinating all those points of detail in connection with the publication of the book at a time when such matters have become burdened with immense difficulties.

JASPER SALWEY.

Spring, 1921.

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FIG. 1. REGENT STREET.

By Cecil King, R.B.A.

Chapter 1

INTRODUCTION

TO advocate the deeper study and wider application of pencil drawing, and to urge the student and the draughtsman to progress with this medium until he has mastered it is the purpose of this book. It is hoped that its teaching may bring to light some aspects of this art, hitherto unappreciated, and unfold the innumerable possibilities of its application. Moreover, the book is especially designed in the most practical way so that to the beginner as well as to the experienced artist instruction and information will be found which will be of value. So many books exist which provide unlimited instruction in the rudiments of drawing, much of which the student has already learned at school, that to devote a great deal of attention to this part of the subject would not only be wearisome, but would occupy valuable space which has been more profitably utilized in emphasizing the Art principles of the subject.

Undoubtedly there is much more satisfaction to be derived from the mastery of pencil drawing than by a partial victory over the difficulties of oil or water-colour

painting. If the potentialities of pencil work as a means of expression had been completely realized and its unique possibilities worked to a standstill one would be content to say nothing when the cry for "colour" is raised; but it seems that the remarkable qualities of pencil work have so far only in a few instances come anywhere near full realization.

Pencil drawing in the first half of the last century was more generally appreciated than it is to-day, although the work of many modern draughtsmen, both in regard to conception and technique, far surpasses the early vignetted landscape and figure studies, charming and delicate as they were.

Turner, Prout, Harding, J. D. Ingres and others have left interesting examples of pencil work, but after their day it was more or less neglected for thirty years and only came into vogue again at the dawn of the present century. The revival of interest in this medium may possibly be accounted for by the exhibition of charming pencil and crayon studies executed byRossetti, Fred Walker, Burne Jones and Leighton (Figs. 2 and 3), as well as by the teachings and drawings of Ruskin (Fig. 4). The interval of its unpopularity is curious and does not seem to be relieved by any work of outstanding merit.

It seems strange that the pencil should more often have been used merely as a means to other ends, and

Fig. 2. A Byzantine Font.
By Lord Leighton.

Fig. 3. Studies of the Hands.
By Lord Leighton.

regrettable that so few among the great number of artists who have used the pencil for preliminary studies have ever considered it worthy of being used for the production of finished works of art. The desire for colour and the young artist's eagerness to pass on to adventures with brush and canvas may to some extent account for this.

For the artist who seeks fine technique the pencil is a pre-eminently fascinating medium. It is a vital tool, sympathetic to the artist's every fancy or requirement ; a medium capable of rendering not only the most determined contrasts in light and shade, but if need be fifty intermediate tones of varying degree. Defective work is easily erased for correction and—what is sometimes of greater advantage to the artist—the work may be joined up imperceptibly at any point, along any line or in the midst of a flat tone, stopped without any anxiety as to blotting or spreading, while whole tones may with ease be darkened or even lightened at will.

Patience and skill will be rewarded by the production of surpassing quality and delicacy of effect. Ingenuity and variety of touch help to produce a charm and piquancy as fine if not finer than any other medium will give. Tone after tone, each varying in the smallest degree, can be distributed at will ; perfect graduations are possible, and any manner of broken surface can be

FIG 4 ABBEVILLE.

By John Ruskin.

rendered with whatever density or luminosity it is desired to give. The draughtsman who cannot produce a pleasing picture with a pencil must never pretend that it is due to the limitations of such an elastic medium; one that will very quickly determine whether he is likely to show promise as an artist.

To all those whose yearning for colour prejudices them from any deep appreciation of "black and white" the observations in Chapter IX may be of some interest and help possibly to defend the claim of pencil work. In this book there are many pencil drawings which may reasonably claim to possess a "sense of colour," a specific example being illustrated in Fig. 5. The fact that the interest in pencil drawing is rather more intellectual than emotional is fully acknowledged. Our interest in nature, if there were no colour, would be chiefly intellectual; this is why we are more given to being speculative before nocturnal scenes than when bright light and rich colouring completes the appearance of our surroundings and neutralizes our mental activity concerning them. It is really only when colour is withdrawn, or added, that we comprehend its relation to form and light and shade, and in any manner consider it intellectually. Colour is necessary to our well being, form and light and shade are vital to us. It is an abstraction of these two latter essentials in the appearance of things that pencil work will so adequately portray.

FIG. 5. AUTUMN MORNING—TOPSHAM.

A pencil drawing claiming to possess some "sense of colour."

By J. S.

The intellect can be arrested, the emotions appealed to, the soul of the artist entranced, if the sympathetic adaptability of this medium is fully expressed.

The attainment of perfect technique involves laborious work, and pencil drawings when felt to be unsatisfactory must be commenced again. The work needs great enthusiasm and certainly the capacity for taking infinite pains. On rare occasions the artist may obtain an ideal result, and the exquisite pleasure this will give and the valuable addition that the artist will have thereby made to pictorial art will be well worth the labour of half a dozen pictures of mediocre quality. As a grasp of the methods is obtained, vistas of ideas which pencil drawing can effectively portray will be revealed. The artist should never allow his mental powers to remain long idle if he would accumulate a store of facts and impressions of value to his drawings, but he should take walks and make expeditions "alive to every influence of landscape and of sky."

Select only a few themes from among the many conceptions which suggest themselves for execution. Those that must of necessity remain unrealized will, however, prove useful aids to mental training. It is not so much the actual work of a great creative artist at which we marvel as at the host of theories, ideas and speculations which must have animated the labours

FIG. 6. A LIVERPOOL STREET.

By Muirhead Bone.

necessary to produce a masterpiece. In theory there is no limit to conceptions, in practice only a proportion

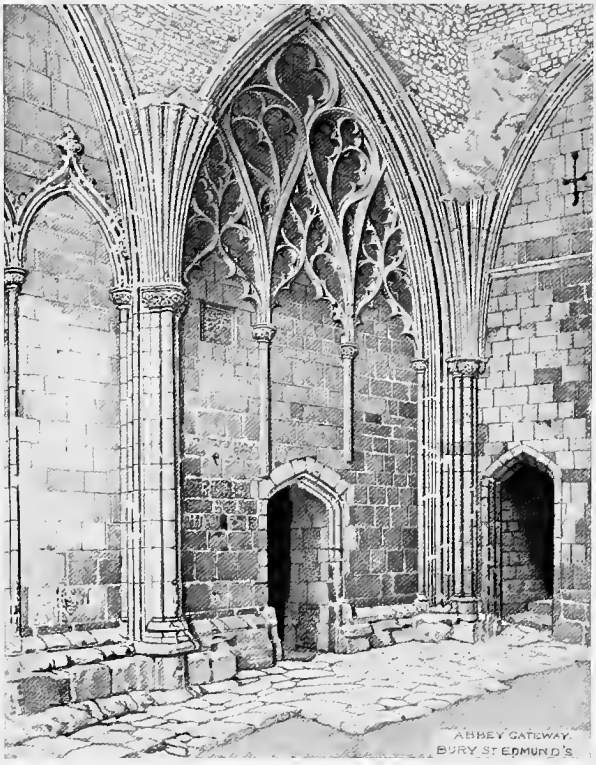


Fig. 7. Abbey Gateway, Bury St. Edmunds.
By A. E. Newcombe.

of them can be intelligently revealed. There is undoubtedly no limit to the artistic feeling obtainable in the art of pencil drawing, whether the powerful modern impressionistic treatment such as we see in

Muirhead Bone's style (Fig. 6) is favoured or whether the patient love of detail and accuracy, reminiscent of the older draughtsmen, is practised in the manner cultivated by A. E. Newcombe (Fig. 7).

* * *

Before proceeding, it is perhaps necessary here to explain briefly the three main stages of the method advocated in this treatise, as the student will frequently come across terms which expressly relate to one or more of these stages. As a rule the student will find it advisable to proceed as follows :—

(1.) The taking on the spot of *Rapid Notes* from which the student will work out his drawing in the more congenial environment of the studio, where time and thought can be devoted to an appropriate treatment of the subject.

(2.) The working out of one or more *Experimental Sketches* in order to arrive at the general effect and arrange the balance of composition.

(3.) The execution of *the Finished Drawing*. Having satisfied himself that the effect of the experimental sketch promises well, he can then proceed to build up a finished drawing.

Chapter II

MATERIALS

THE materials required for drawing in lead pencil are few and simple and are easily obtainable, but it is desirable that they should be selected with care and judgment.

Sketch Books and Paper.—A sketch book which is generally found to be most useful for taking rapid notes is a small light book of about forty to fifty pages of cartridge paper. If it is not intended to fix the notes and only very rapid work is required, Hieratica paper may be used with advantage. A convenient type of book is $7\frac{1}{2}$ in. by $4\frac{3}{4}$ in. with elastic band and pencil holder, stout boards back and front, and covered with canvas. Such a book can be comfortably carried in the pocket and is ready for use at any moment.

For Recording General Material.—A book of some eighty or 100 pages of plain white "rolled" paper with stiff covers, about 9 in. by 7 in. in dimensions, is useful for making a collection of all manner of objects that the artist may think it worth while to study and record. It is surprising how frequently one comes across material,

considered unlikely at the time, which, if recorded, is found almost invaluable at a later date.

For taking these rapid notes an F or HB pencil will be found the most suitable.

Block for Experimental Sketches.—For "experimental sketches" a block of rough paper is best. A sketch can be more rapidly worked up on rough paper than on cartridge or "hot-pressed" paper. The sketch Fig. 42 was drawn on a small block of Whatman's water-colour paper. As "general effect" and tone values are needed most at this stage, the roughness of the paper will give some suggestion of the meticulous technique without involving quite so much labour as would be required to actually produce it on a smooth paper. An HB pencil is most useful for this purpose, giving a sufficient range of tone for experimental work.

Papers and Boards for Finished Drawings.—For small or moderate sized finished drawings Bristol board is an exceedingly good all-round material, but it will undoubtedly be found that for general use and especially for larger drawings Whatman's water-colour sketching boards with *hot-pressed* surface give an artistic effect. These are to be obtained in many useful sizes. The surface of these "Whatman" boards is not so highly rolled as is the case with Bristol board, and is therefore not so delicate. There is, in fact, a very slight burr upon the former which gives the paper a

more pleasant appearance than the very shiny Bristol board, without detracting too much from the precision of line. They are also sufficiently stiff to be handled without much fear of damage by creasing. A very high finish can be obtained on them and even with a B pencil quite broad and soft touches can be applied. The drawings illustrated in Figs. 40, 41 were drawn upon these "Whatman" boards. For very highly finished work there is, however, no finer surface than the best quality six-sheet Bristol board. It is very white, excellently rolled, free from imperfections, sympathetic to the most delicate touch, and admirably adapted for "finished drawings." It is really best to mount a six-sheet Bristol board before commencing to work upon it. The effect of working with it flat on a stone or solid metal slab is curiously pleasing, the feeling on the surface and response to the pencil is then the most ideal that the pencil artist can desire.

For decorative drawings in which bold uniform outlines and tracts of different tones of very definite relationship are needed, highly rolled Bristol boards are certainly most preferable, for accidental effects which are not desirable in decorative drawings are less likely to occur on Bristol boards than on papers with a burr.

It will be found that when applying pencil tones on Bristol board greater care must be exercised than is necessary when working on other surfaces. The depth

of the tone it is desired to apply is very easily made darker than actually required, especially when stippling or rubbing, and such "patches" are not at all easily removed without quite destroying the quality of the surface. Overlaid tone after erasion results in a greasy look, which may be considered as a distinct defect in quality.

Pencils.—If reference is made to any of the well-known Artists Colourmen's Lists, it will be seen that a great range of degree in pencils is procurable. Degrees are listed in some catalogues ranging from 6 or 8H to 6 or 8B. There is much scope for tone values when it is remembered that each pencil can be used with varying pressures, and that several depths of tone can be obtained with any one of them. The H's will give a very different quality of line from that which is spontaneous in the HB's or B's, so that it will be seen at once that an almost infinite range is possible.

The student, when he has made some headway with pencil work, should endeavour to form some very definite conclusions as to the range and choice of pencils he proposes to make himself familiar with. Doubtless an unexplored range of effect is possible in any one drawing by the application of numerous pencils of different degree and quality. But the choice is very similar to that which the colourist has to make. It is well known that many of the masters in water-colour have reduced their palettes down to eight or ten colours,

and rely upon these or a combination of these for any effects they desire to obtain.* Similarly in pencil work it may be found by many, when they have progressed with their studies, that it is a better method to obtain a range of tones by different pressures with

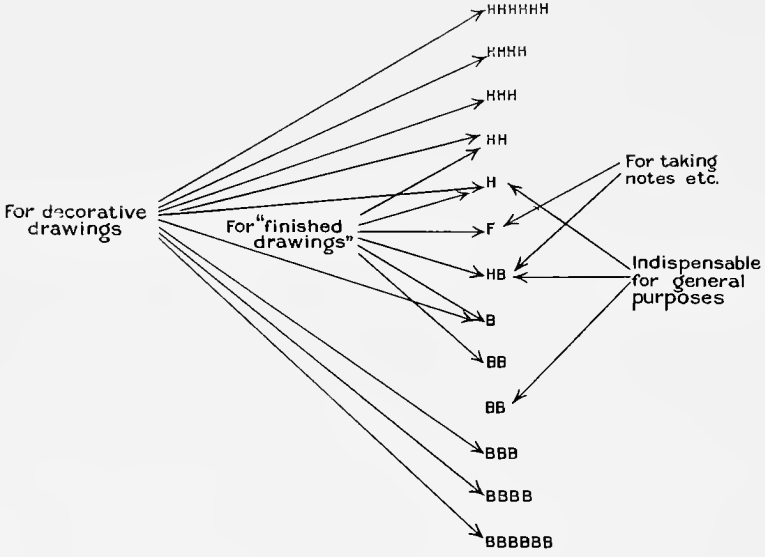


Fig. 8. Degrees of Pencils Obtainable, and their Uses.

a *few* pencils of moderate degree than by employing a large variety.

For very highly finished work the subtle difference between the quality of work executed with an F and

* For example, Brangwyn rarely uses more than five colours in his water-colour work.

that drawn with an HB, for instance, is perceptible even to the uninitiated ; and to the artist there is an immediate sense of pliability in the softer pencil as compared with the comparative sense of resistance and harshness in the harder one.

In Fig. 8 a table of the full range of pencils obtainable is given, with suggestions as to their uses in connection with which the beginner may experiment until those most suited to his style of work and temperament are arrived at.

Chapter III

ELEMENTARY TECHNIQUE

ONE of the first things the student must bear in mind is that the art of drawing in lead pencil is a fine art needing the most delicate application. It must be approached from the first with care and sympathy. There is less possibility of manipulating the stroke, to correct even the smallest mistakes, than there is in water-colour, where the pigment may be manipulated to some extent while still wet. Of course, pencil strokes may be erased, but when they are placed in close work among other strokes erasure results not only in injury to the adjacent lines but also in a loss of the crisp quality which is so much to be desired. The delineation of every stroke will at once convey the temperament of the draughtsman, and no amount of subsequent overshading or touching up can make a good drawing out of one that was, in the first place, bad. Although it has been pointed out that in this medium it is easy to erase work, yet from the very beginning promiscuous rubbing out *must* be avoided.

However simple an object the student wishes to depict, the pencil should be held correctly in a position

similar to the orthodox position for holding a pen. Thought should be exercised as to exactly what is required to be done and how it should be carried out. In fact, in the early stages every stroke commenced should be made with deliberation. Successful flashing of the pencil over the paper is only achieved after much experience has enabled the student to triumph over the peculiar difficulties of rapid work, which requires great confidence and precision of touch. Before even the smallest sketches or drawings are attempted many elementary exercises should be carried out in order that the student may become familiar with the nature of the medium, and thus realize what can be expected of it, as well as its difficulties and limitations.

Lead pencil lends itself to shading and modelling more particularly than any other medium applied with a point, but this should not tempt the student to indulge in shading before some mastery of drawing in outline has been gained.

The observations in Chapter VIII explain how the force of form can be conveyed by line or silhouette even without modelling and, in the first stages, a practice should be made of trying to convey the appearance and nature of objects by line alone, for a sound training in line drawing is indispensable if highly finished successful lead pencil work is ever to be accomplished.

Even the most highly finished and most elaborate art in colour is but a convention at the best, as it is merely the representation on a flat surface of objects drawn to appear as if they were in the solid. It is a medium for presenting what is perceived by the artist that this may be comprehended and enjoyed by others. But it is in regard to drawing in line that art is even more a matter of convention. Drawing in outline is perhaps the oldest and most simple of all methods of depicting ideas and objects.

In regard to technique it must, from the first, be remembered that the line is essentially a convention because it does not exist in reality. It must only be considered as depicting the boundary between different tone values, or what may be loosely termed the edge of shades, and when drawn should be thought of in this way. Also as the work becomes more advanced and approaches what may be termed " highly finished work," the hard line, unless it is especially retained and accentuated for decorative effect, should gradually be eliminated. At the same time realism must not be carried to such an extent that the charm of the technique or the manner in which the drawing has been rendered is lost.

All teachers of drawing emphasize the need of first acquiring a facility for drawing in outline. Among modern masters Mr. Harold Speed, in his most valuable book *The Practice and Science of Drawing*,

offers advice and arguments which every student should study with reverence. He places drawing in line as the primary need and lays stress upon the necessity for " hard application " and " searching accuracy " throughout the period of training. The early portions of Ruskin's " Elements of Drawing " may also be studied with advantage by all who hope to learn to draw in lead pencil. Ruskin is, of course, emphatic upon the need for observation and for trying to depict, even in outline, things not as types but rather each as an exception to its type.

There are many drawings in outline by both old masters and modern artists which are full of truth, force and satisfying appeal.

The student, therefore, will find nothing more helpful than to commence his study by the drawing of simple outlines. Lines, just lines, should at first be practised; short lines, long lines, simple objects and so on. Endeavour to draw lines that have character, and not mechanical lines. The difference is that which no amount of explanation can convey; it is a very subtle difference, which is priceless and unteachable, and will come to the student only by practice with discernment. Lines must be drawn with one movement only. They should not be dragged out in a hesitating way. As Ruskin says, " If you want a continuous line your hand should pass calmly from one end of it to the

other." Practise this, and if in the first lesson the student achieves so much he will have learned an essential which will give an added value to all his subsequent work.

The next step is that of curved lines. If these curved lines are to be strictly geometrical the step is a very long one. The drawing of circles and ellipses is generally advocated as the second step, but it seems unwise, for without instruments it is never possible to draw perfect geometrical shapes, and the ugly shapes which the student will at first produce when endeavouring to draw circles are discouraging.

Circles and ellipses are less needed in general drawing than curves which are either parts of or approximate to parabolas. The parabola is the most beautiful of all shapes that can be set up mechanically, and is really the merging of geometric curves into curves which are not possible of mathematical determination. Before drawing circles, ellipses, and round objects seen in perspective, parabolic curves should be practised, natural objects being used as models.*

The student, armed with a small block of cartridge paper and HB pencil, may with advantage recline on

* The following is a quotation from "The Curves of Life." by Theodore Andrea Cook, which may be of interest to the student at this stage: "The application of the spiral to organic forms results in the discovery that nothing which is alive is ever simply mathematical . . . For instance, the nautilus only approximates to the logarithmic spiral." He says "The theory may also be applied to art; nothing that is mathematically correct can ever exhibit either the characteristics of life or the attractiveness of beauty."

Fig. 9. Blades of Grass. A Useful Study in the Application of Curved Lines.

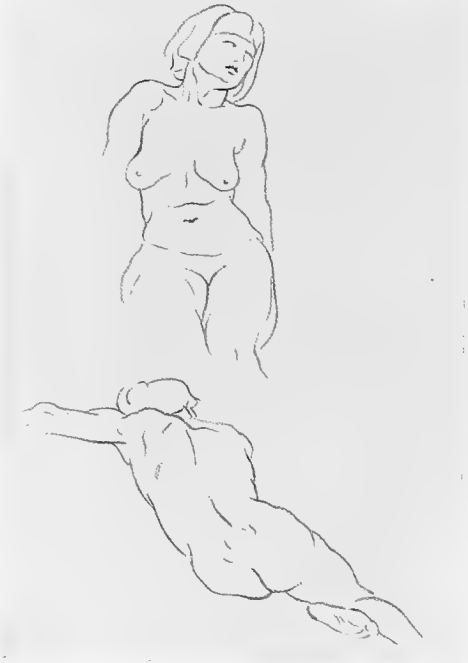


Fig. 10. An Excellent Example of a Drawing in Outline suggesting the Modelling of the Human Form.
By C. Ross Burnett.

a bank of thickly growing grass, and, looking among the labyrinth of blades, choose a little group and practise drawing their curvilinear form and intersections. Fig. 9 illustrates what might be done in this way. There is a wealth of interest and value to be derived from even so simple a study.

Beyond that of gaining dexterity in the drawing of curved lines, there are other things to be learnt during this simple exercise. There is the judgment and placing of forms in relationship to each other. There is also useful practice not merely in drawing lines, but after stopping them short (where the blades of grass cross each other), in continuing the line again in the same direction, maintaining the same power and tone.

This, too, serves as a simple exercise in truthful observation, for it is not only grass that should be depicted, but the kind of grass and its condition. To quote again from Ruskin: "The grass may be ragged and stiff or tender and flowing, sun-burnt and sheep-bitten or rank and languid, fresh or dry, lustrous or dull; look at it and try and draw it as it is, and don't think how somebody told you to draw grass." Such points of peculiarity and character should be indicated in the lines which define the blades, so that from the first the student shall come to see the value of giving life and truth to his drawings.

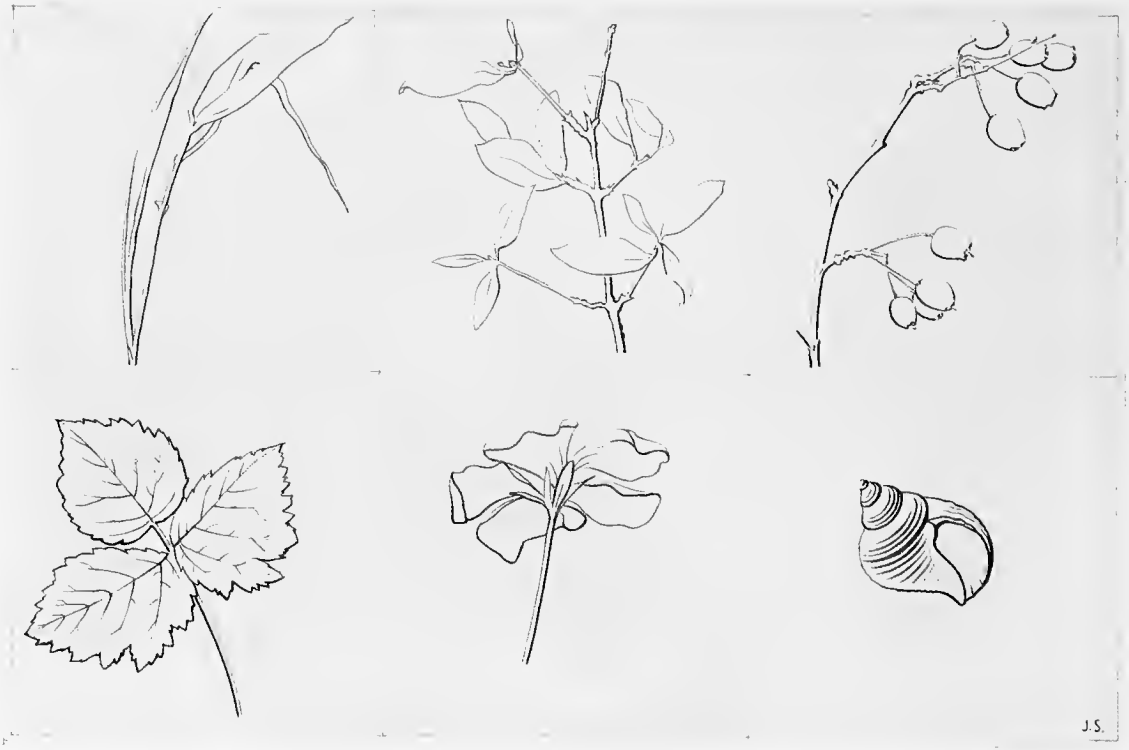


FIG. 11. DRAWING IN OUTLINE OF COMMON OBJECTS.

Similar studies to the above, each demanding increasing facility, should be made, and for this purpose the drawing of leaves, flowers and plant forms, twigs and shells cannot be bettered. Fig. 11 indicates what is suggested.

The need for drawing circular and elliptical forms is thus more gently and naturally approached.

The forms in architecture being based on horizontal, vertical and oblique lines, and geometric curves, sketching the elevations of buildings of simple character may, with the greatest advantage, be next pursued. Even the first few exercises in this will impress upon the student the need of grasping proportion, for while the placing and arranging of lines of different length is practised, power of judging proportion is acquired. In a drawing of any simple architectural subject defects of proportion or perspective are easily detected.

Drawings such as Fig. 12, of buildings on the opposite side of a street, made in outline, form admirable exercises, which may be shaded when the student has progressed.

After some progress has been made with the foregoing exercises, the work should enter upon its second stage, for the great problem of light and shade has been approached. The student can hardly get farther without considering it. He may become more and more efficient at drawing in outline, but the question of the modelling of objects of "light and shade"

must now be definitely considered. "As soon as you find your hand obeys you thoroughly and that you can render any form with the firmness and truth approaching that of Turner's or Durer's, you must

FIG. 12. SIMPLE ARCHITECTURAL STUDY IN PROPORTION AND PERSPECTIVE.

add a simple, but equally careful, light and shade."* The question of light and shade need really not have been entirely disregarded when drawing in outline alone. The lines might have been made stronger where the

* Ruskin.

boundary of the shade occurred, and have tapered off to fineness where they approached the highest limits (see the scale of tones in Fig. 30, Chapter V.) For practice in acquiring the power of doing this the drawing in outline of parts of the human form cannot be bettered. The play of light and shade upon the human form presents the most subtle curves in the shapes of gradated masses, and therefore offers exercises in the depiction of these by line which will test the most accomplished draughtsman. Fig. 10, by Mr. Ross Burnett, shows how successfully the human form can be drawn in line, and it is instructive to compare this with the meticulous technique employed in Lord Leighton's study of the hands in Fig. 3.

It is in the addition of light and shade, and the giving to the various passages of the drawing the correct relative tone value where the question of technique in lead pencil work becomes insistent.

First should be practised the laying on of flat tones, and, having consideration for the delicate possibilities of the medium as compared to that of ink work or charcoal and the possible fineness of finish that may be desired eventually in the more advanced work, stippling should always be employed in preference to merely rubbing. It certainly takes longer, but the quality of the result is far superior ; also in dark tones the shine of the lead is not so conspicuous as it tends

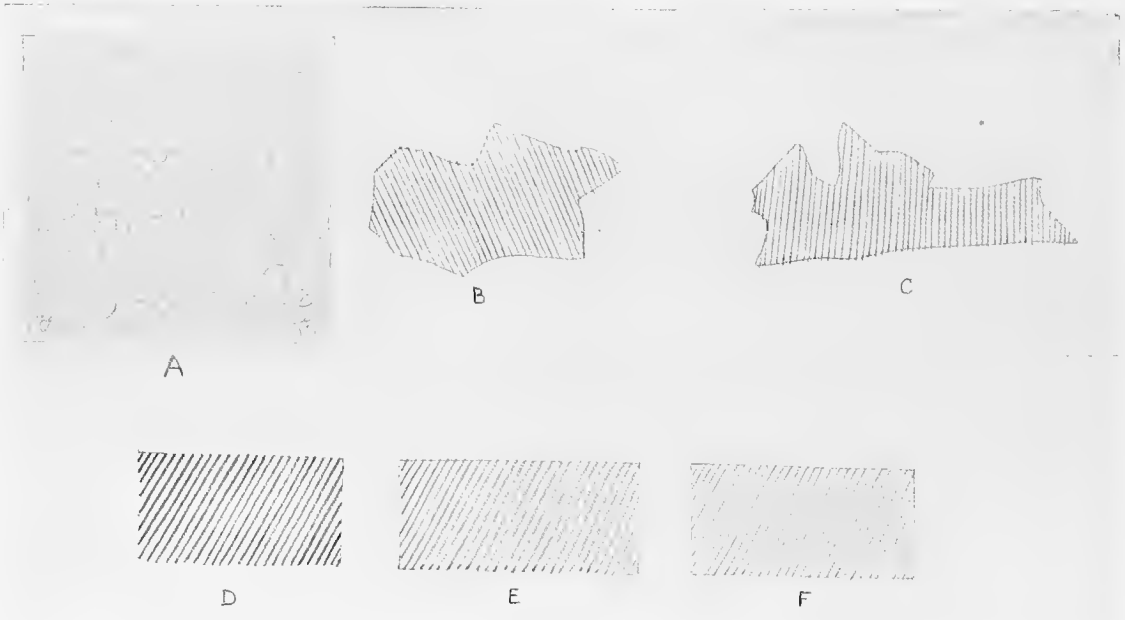


FIG. 13. ENLARGED EXAMPLES OF STIPPLING AND HATCHING.

to be if the tone is rubbed on. Therefore when requiring to lay flat tones, especially the lighter tones, where evenness is particularly desirable, the pencil should be held in a rather more vertical position than for other purposes. The point should then be moved irregularly over the surface, but with care to maintain an even strength of tone. It might be better, perhaps, to describe the operation as a careful process of filling a specific area by means of a continuous interlacing line carried on until the particular depth of tone required has been produced.

Fig. 13 (a), a magnified reproduction of a tract of stippling, will explain the method described. An advantage of this method is that a tone obtained by stippling has more luminosity than one rubbed on. In the former case, if the stippling is not carried on too long, numerous minute patches of paper still uncovered remain which give the luminous appearance which is sometimes specially needed, for instance, in a back sky.*

The third method of applying tones is, of course, that of hatching. For all general work where delineation and massing of tone values is inter-related, the principle of hatching, viz., of drawing lines parallel to each

* The term "back sky" as used here and in the various parts of the book is chosen to describe the blue of the outer sky, as differentiated from the clouds.

other and very near together, is the technical method most proper to lead pencil drawing.

A great deal of practice is required to produce even tones by hatching. The student should first roughly outline different shapes and practise filling them in with level tones hatched, as in Fig. 6 (b), (c), always drawing the lines with one definite and continuous movement. It may seem a very simple matter, but the tendency is to relax concentration and draw a line here and there which is slightly darker than the others, and thus to detract from the level effect of the tone. Hatching tones of various values should be next tried in the manner indicated in Fig. 13 (a), (e), (f). Cultivate the aptitude for doing this with certainty and the achievement will be found invaluable later. For this purpose pencils of different degrees may of course be used as described earlier in the book, but this is really a "way out" of a difficulty which the student would be far better advised to master. It thus familiarizes the hand with the touch that is required to produce certain depths of tone, the acquirement of which is the principal object of this exercise.

Cross hatching (Fig. 21b) is the rendering of tone values by superimposing one series of parallel lines diagonally across another series of parallel lines, and was commonly adopted by early devotees of the lead pencil.

It is still sometimes employed, but the effect produced is rather mechanical, though it must be admitted that, as a corrective, it is a better way of darkening a hatched tone when the latter has not been drawn

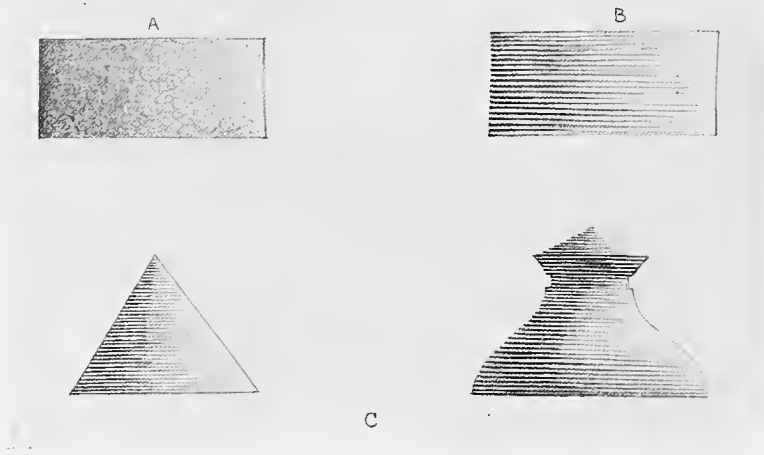


Fig. 14. Graduations in Tone obtained by Stippling and Hatching.

sufficiently strong than to go over the hatched lines a second time.

A need that obviously follows after attaining proficiency in laying flat tones is that of practising gradation and modelling. Spaces should be outlined—commencing with rectangular ones for preference—and tones graduating from darkness on one edge to lightness on the other should be laid first by

stippling as in Fig. 14 (a), and then by lines as in Fig. 14 (b).

Fig. 14 (c) shows the application of these methods to elementary modelling, beginning in a simple manner and gradually treating more difficult shapes. The student will now begin to see for himself how the whole problem of complex work can be mastered by applying this technique as required. The wedge-shaped line or double-pointed line are both easily produced with the pencil and their application for various purposes and for producing various effects is a more advanced matter which is described later on.

Before passing from the question of line, outline and elementary modelling, to the matter of technique in advanced work, it must not be forgotten by the student that, though line drawing is so particularly a convention, great work has been done in this manner alone without the addition of any light and shade. The work of J. D. Ingres particularly reveals the wonderful possibility of line drawing and the charm which a master can give to so simple a medium. But the pencil, possessing so many other possibilities besides that of mere delineation, and being concerned here, as we are, with all its potentialities, the student who desires to fully master the art must proceed to study the technical problems of juxtaposing different tones, the massing of lights and shades, the choosing of tone schemes,

and the manner of producing the various effects necessary for the working out of his ideas ; also the complete rendering of drawings which, in comparison with sketches and even more advanced work, may claim to be deeply considered and highly finished.

Fig. 15. Exercise involving the Application of Elementary Technique.

Chapter IV

ADVANCED TECHNIQUE

THE more advanced technique of pencil drawing requires the closest attention of the student if he is to grasp the full possibilities of the medium of lead pencil. When the artist has really mastered the art of using his pencil it is doubtful whether any other medium would provide greater interest or scope for the embodiment of beauty and truth. Outline, form, light and shade, tone, atmosphere, and even a sense of colour, all in infinite varieties of combination, may be depicted in so pleasing a manner as to give both constant and arresting delight.

The technical difficulties increase greatly as the student's work becomes more ambitious, and he sees more deeply into the beauties of Nature. Though it may lead to the artist being seldom completely satisfied with his own work, it is not likely to prove detrimental to creative effort, but rather to stimulate him to greater success. Such satisfaction is reached more often, perhaps, with ultra-impressionistic colour productions where the modern tendency is often to sacrifice beauty of form and composition in order to secure advertisement

by eccentricities of individual technique, than with the more intellectual art of the pencil draughtsman. The student will seldom at first execute a drawing which is entirely harmonious and equal in regard to technique. With perseverance, however, he may soon come very near to doing so, for in pencil work the methods become obvious sooner than they do in colour, probably because the truthful arrangement of form and tone value, relieved of the added difficulty of colour, is more easily mastered.

In the course of his study the student will do well to carefully compare the works of the old masters with those of modern artists, paying special attention to their technique. For a hundred years or more after the Borrowdale lead mines were opened in the seventeenth century no lead pencil drawings of any importance are known to have been executed. About 1830 the Art may be said to have come into fashion, when pencil drawing was substituted to some degree in early education for painting. Many of these early studies were executed in pencil with light washes of colour, or flicks of Chinese white added, a fashion which dates from 1850 to 1875. Very many of these conscientiously executed and rather laborious drawings are still to be found preserved in museums, where praiseworthy studies of animals, rustic figures, branches of trees, leaves and flowers, are treasured, as forming a link in the history of art. These early drawings are highly

Fig. 16. Profiles in Early Victorian Style.

contrasted to the work of the present day. The former lack the spirit, the vigour and the bold emancipation of modern work, but at the same time are remarkable for their delicacy and softness, and in regard to technique they set a high standard by their equality and painstaking labour ; the gradation in the modelling is usually quite wonderful, even when viewed through a magnifying glass.

Outlines of profiles of two or more heads depicted one against the other upon one sheet were popular. Fig. 16 is a characteristic example of this style. It is a good instance of the interest of pure outline, and is drawn with a confidence and precision which has evidently been carefully cultivated.

So far, however, I have not been able to discover any pencil drawing executed during the brief period of its popularity which evidences any attempt to realize the full potentialities of the medium, or to even make use of any very wide range of tone values in depicting landscapes, topographical subjects, etc. The several tones which were sometimes employed were used only to differentiate textures.

The late nineteenth century lithographs which were until recently used as copies in schools are reproductions from original pencil drawings. They were drawn by Cattermole, Vere Foster, and others—and are quite bold and pleasing as far as they go, but they are usually

Fig. 17. Vignetted Sketches of Common Objects.

mere vignetted sketches at most, bound by a conventional law of composition and effect from which they seldom depart. If followed too assiduously they are liable to detract from the freedom and largeness of outlook essential to more serious and ambitious pictorial art.

Every student should, however, give his attention to making a study of some of these examples, of which Fig. 17 is typical, because as exercises they will prove beneficial.

The advantage of mastering the method of vignetted studies is that it forms a sound training in the manner of obtaining equality of technique which will ultimately tend to raise the value of the student's more finished work. By beginning with these small studies and by aiming at making these pleasing in themselves, the student will more easily see where his technique tends to fail and thus be able to correct it accordingly. They also assist to cultivate simplicity and breadth, and provide training for the faculty of selecting essentials.

The technique adopted in these early drawings is usually cross hatching for the shade on fabrics, backgrounds, etc., and for all the darker tones. Stippling was used for modelling flesh and sometimes for skies. Cross hatching, however, is occasionally used for modelling in figure work, especially in the larger drawings where the face, hands, and feet, etc., are drawn

almost life size. In most cases no great value seems to have been set upon obtaining breadth and harmony in the technique, especially in landscape, and all this early work is characterized by a sort of "primness" which never seems to have permitted of any reaction. Modern pencil work is, on the other hand, too often loose and indeterminate, but when free and spontaneous it leaves the old work far behind in most respects. Yet in view of the tendency now to be "slipshod," considerable attention should be paid to the quality and general characteristics of the old style, particularly to that delicacy and "sweetness" (the word is used in preference to "purity") which was expressed in these drawings of our grandparents, a quality specially peculiar to the medium of lead pencil.

The student should not be led away or venture too far upon the sea of purely technical dexterity, or allow himself to be lured by the siren voices of methods "nouveau." A long rope is advisable, but it is best to be well anchored or never to lose sight of the land from which the ship was first launched by the pioneers of pencil drawing. Something in the best of the old work, which is proper to the medium, is lacking in the most vigorous examples of the new. As a general observation it might be said that pencil work repays all the care which can be bestowed upon it. When all that artistic perception and technical skill can do has been fully evolved this medium will be set at a much higher

value than it occupies at present among "black and white" pictorial or decorative art.

There is no purpose in veiling the fact that the work is difficult. All art is difficult, as it demands of the very best which the artist can put into his work. It is sometimes laborious and requires a "sustained effort," an expression which is cheap in speech and rare in practice, but is quite à propos here.

There is as much scope for individuality in technique as in choice of subject. It is probable that the student of pencil drawing will soon develop a technique which is quite individual. By this his work may be recognized quite apart from subject, just as the work, say, of Corot or Conder may always be distinguished by their individual styles. Even a portion of the canvas of a typical painting by each of the brothers Maris, though their methods and subjects are somewhat similar, could be readily identified. Even a corner of a drawing, to bring the example home to the medium under discussion, by F. L. Griggs or Hedley Fitton for example, will at once enable an expert to allocate each to the work of the respective artist.

Whatever is done the danger of becoming a "one-subject man" or "trick artist" should be avoided at all costs, for this is what the constant representation of one effect by one method really amounts to; although it may be desirable to adopt a certain kind of technique

FIG. 18 PERSPECTIVE OF DESIGN FOR GOVERNMENT OFFICE.

BY J. S

for specific subjects, such as boldness or delicacy of touch, an emphasis or absence of line and so on.

Landscape

Commencing with the treatment of skies, the student must choose a method in accordance with "how strong," that is to say how "low," or how "high" the sky is to be, and according to what degree of importance is to be allotted to it in the particular picture which is being commenced. Broadly speaking there are two ways of dealing technically with the treatment of the sky. You can either stipple or hatch the distant sky and then take out the white or lighter clouds with rubber, or the tone of the sky can be built up by careful and deliberate hatching and the shapes of all white or higher tones left out, thus avoiding the use of rubber altogether. Except when the use of rubber is required to produce some special quality, proceed with the work as if no such easy method of correcting errors existed at all.

When the light is full on the subject, that is, coming from behind you, as in Fig. 18, it is best to stipple or shade the back sky without distinctive line, because some considerable depth of tone is needed to give a sense of the deep blue at the zenith. In such an instance it is not desirable to radiate the lines from any particular point, the position of the sun not being within the boundary of the picture. It is possible, however, to treat the clouds by leaving them white instead of taking them

out with rubber, but the effective definition of their form is not so successful when just omitted in a stippled back sky as when carefully omitted in a radiated sky. This would apply particularly to groups of cumulous clouds seen at some distance. The method of rendering the back sky by lines radiating from the sun seems to be the most effective for producing a sense of light. Fig. 70 illustrates this. In reality, however, the sky near the sun does not appear to the eye to be lighter, but if anything darker in tone than those portions of the sky which are farther away from it. This may be an optical illusion. The casting of the shadows and the general modelling of the clouds may give all the effect necessary, but the treatment adopted in the drawing Fig. 22, also in the finished drawing of Exeter (Fig. 43), illustrates how a sense of light is undoubtedly heightened in this way. All " black and white " work must be, to some extent, a convention, and this is one of the instances in pencil work where a convention is both necessary and legitimate.

As the student advances he will find that the less objects are outlined the more is it possible to suggest atmosphere. Work to a shape or imaginary line ; but that shape or line should not be definitely indicated. In treating clouds this should be especially observed. There can be no line whatsoever round a cloud. The shape or form is made apparent by lightness against darkness, or vice versa.

The line in A, Fig. 19, is accentuating the edge of a vapour the chief characteristic of which in reality is to be formless at its edge, as far as any object having substance can be said to be formless, and is as elusive as anything can be which is yet visible. Whereas in the treatment in B, Fig. 19, the absence of the line depicts the form without destroying its most characteristic quality.

Even in solid objects, such as a group of buildings appearing some against the sky and some against each other, each separate form should not be outlined but is best treated as in C, Fig. 19. This applies also to hills (D, Fig. 19), masses of foliage, etc. Each should be defined by some variety of tone value or play of light and shade, devoid of limiting outline.

When introducing figures or small objects into a drawing these should be blocked in lightly or darkly as needed, and not merely delineated; they should not be defined with hard lines which do not, or cannot, exist in reality. If this is done, it will be found, in a drawing where harmonious effect is being built up, that the figures or objects if outlined will appear to stand separate and apart, dissociating themselves from the general effect.

In treating trees it is most necessary to observe this point. The broken character of a tree's outline, if it be faithfully portrayed, should never be enclosed in any definite line. If it is so enclosed the tree will

Fig. 19

at once look as if it came out of the ark.* Trees in nature contribute an interesting aspect of broken form which the mind seeks as a contrast to the acuteness and continuity of mere buildings or barren landscapes.

Fig. 20. A Classic Figure Study.
By B. E. Ward.

Technique should always be based upon the nature of the form, suggesting in the strokes flatness where there is flatness, rotundity where there is rotundity, evanescent form as compared with solid and dense, etc.

* The manifestation of form is entirely dependent upon contrast, and is never in nature presented by outline. The line can have no rightful place in Art which aims at being realistic; it is proper only to Decorative Drawing. The lines selected when making elementary or preliminary studies should always be thought of as being, or indicating, the boundary between objects having, at the time, different tone values.

If the student examines Figs. 5 and 43, for instance, it will be seen that the line is nearly everywhere adapted to conform to the characteristic shape of the object it is depicting.

In regard to modelling, if reference is made to the drawing of the girl, Fig. 20, it is evident that the

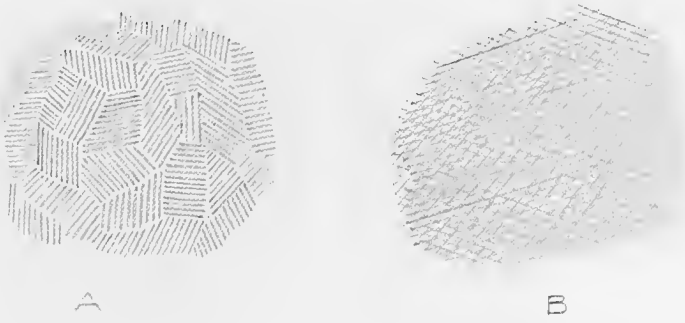


FIG. 21.

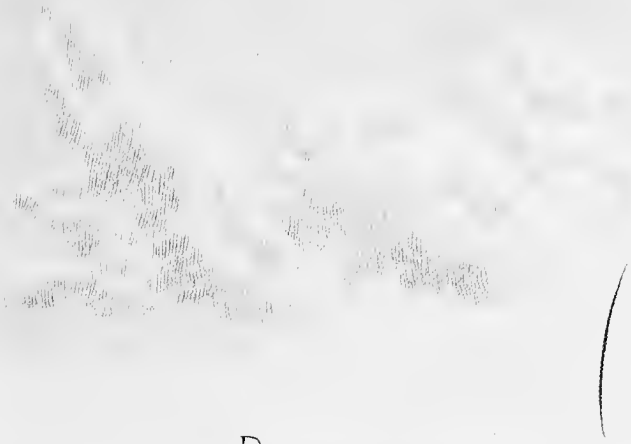
modelling of those parts of the body which are revealed —of the hair—of the dress, etc.—have been laboriously executed. If this method is applied to landscape a sort of photographic result will be obtained, which is the particular appearance which the most highly finished drawing must never have. *The technique of a drawing or actual manner in which it is rendered should always be obvious, even at the distance of, say, two feet from the*

picture. This may, in fact, be taken as a definite statement in the terms of the relationship of technique to general effect. Even by looking into this little drawing through a magnifying glass it was not quite possible to see how the tones were applied, whether stippled or rubbed or hatched. In some portions stippling and cross hatching were to be discerned.

If cross hatching is employed it will detract from the luminous quality of a surface which has been hatched over in one direction only ; for instance, in Fig. 21 A is as dark as B, but A has luminosity, whereas B has a look of density and even opaqueness. Therefore, in modelling clouds in full light, luminosity being most essential, single hatching is best, and in all surfaces where any sense of local light is needed single hatching really gives a better result than either cross hatching or stippling. Besides, by adopting a different kind of stroke, a difference in the effect may be obtained. In C, Fig. 22, for instance, the stroke used is slightly different than in D ; C suggests normal weather, D the same kind of clouds in very hot weather.

The highly magnified stroke beside each drawing should be especially noted. As a general rule, when clear cold effects are required use stroke C, when it is desired to depict atmosphere and heat use stroke D. Some slight difference in the form of the clouds is present, but the effect is chiefly obtained by the manner

C



D

FIG. 22

of the hatching and could not be so well rendered by stippling.

When a transparent or luminous object occurs in juxtaposition to one appearing opaque or particularly dense, hatch the transparent one and stipple or rub the opaque one. If, however, some luminosity is needed

Fig. 23.

in the solid object to sustain the brilliance of the picture, neatly hatch the solid object, for cross hatching neatly rendered will give more luminosity than stippling, as, for instance, E and F, Fig. 23.

According to the pressure used it is possible in E to convey the sense of light upon a dark object in a dull picture.

Trees

Each kind of tree will need some special treatment; the strokes given in Vere Foster's drawing book (J series 1, 2, 3), so freshly and delightfully drawn by J. Needham, are especially worth the student's attention. In studying and copying these the student will attain that dexterity, facility, and confidence necessary for dealing with different kinds of trees. It is possible by degrees to adapt these strokes to suit any particular technique. In any case, J. Needham's work is especially worth study. It is suggestive of what much of the older work might have been, being almost free from the stilted primness of the work of his father's day. It is not entirely free, however, and his expert manner of dealing with trees was not, as far as can be ascertained, ever followed up to any great extent in regard to water, skies, architecture, etc., and synchronized throughout large pictures. But if reference is made to his drawings of an ash, also of chestnut, see Fig. 24, it will be seen that Needham is a master in treating massed foliage or (the most bewildering of all objects when scrutinized) a large tree in full leaf. His method is excellent, giving no appearance of confusion. The form of his tree is truthfully studied, the light and shade boldly handled, and an effect of warmth and atmosphere is remarkably well retained. Yet his technique is always obvious, while no rubbing, cross hatching or stippling has been resorted to.

FIG. 24. CHESTNUT TREE.

By J. Needham.

Fig. 25

Fig. 26

By A. E. Newcombe.

FIG. 27.

Bushes and evergreen shrubs are not easily handled. The character being in nature not specially pictorial, they are likely to look less so in the drawing. Treat them very broadly if they must be introduced at all, and above all things avoid a stiff appearance, making it also quite evident that they are not growing on one plane. When drawn with other foliage and trees some interest can be obtained by the tone values given to them, which suggest their darker colouring. In dealing with matters of this kind the tones must be differentiated and all appearance of a tangle avoided. In Figs. 25, 26, 74 and 75 may be seen clever studies of trees by A. E. Newcombe, whose work in this respect is always worthy of serious attention by the student.

Accessories

In introducing into pictures accessories or small objects which are to tell, such as those included to produce "dramatic feeling," draw them when possible with one movement of the pencil. Practise dexterity in this. Never paint the lines, but let them appear clear, definite and keen. The pencil should be cut so as to give one broad face to work with, and rapidly indicate a bird, mast, sail, shop sign, post or distant object, somewhat in the manner indicated in Fig. 27. In a marine picture, for instance, it may be necessary to spend a day upon the sky, another day or more upon the sea reflecting that sky, but the distant boats—the objects which will first attract the eye in

looking at the picture—may be sometimes successfully indicated by a few rapid movements of the pencil, which will occupy but a few minutes (Fig. 28). The work of these few minutes must, however, be masterly, and as worthy of being closely scrutinized, for the charm of its dexterity and individual interest, as the whole background of the picture is for its true relationship of tone values and equality of technique.

FIG. 28. THE MARSH MILL.
By P. Noel Boxer.

EFFECTS OF LIGHT

Unusual effects of light need consideration from the commencement ; that is, if it is intended to produce them more by manipulation of the technique than by wiping out and picking out with rubber. Certain things

Fig. 29. King's Cliffe, Northamptonshire.

By F. L. Griggs.

having some substance, though elusive in their manifestation, such as falling snow, dust, and dust-laden beams of light, steam, and so on. These will be most realistically rendered by the process of wiping out and, on that account, it is best to draw those portions of the picture over which the feature is to be superimposed darkly and even, if possible, with a harder pencil, so that this may be rubbed down gradually until the desired effect is obtained. Complex effects of sky, rays of sunlight, atmospheric effects, storm, etc., should be well thought out first, and the manner in which tone values are going to be influenced should be considered when making the experimental sketches. Then, on commencing a "finished drawing," the sunlit haze in a valley, for instance, can be "worked for" with every stroke over that portion of the picture, and the alternation of light regions and cloud shadows defined. The abrupt shadows on the rocky declivities of a mountain must all be suggested as the work is proceeded with, not added as an "extra" at completion. No process of wiping out at a later stage will give the quality here needed. It is desirable when working to "hold tight" to the mental impression of the effect, and to visualize sunlight, haze, shadow and so on, as it was associated with each feature in reality. In Fig. 29 we see a masterly drawing by F. L. Griggs in which a sense of light pervades the whole aspect. There is obviously no process of "wiping out" in this successful work

in which every line is restrained with due regard to the atmosphere the artist desires to depict.

These remarks suggest methods for the mastering of some of the principal difficulties the beginner will have to contend with. Others may be encountered in the first attempt, the style of work and choice of subject may involve many, but if one works methodically and perseveringly it is possible to overcome them all. As the student begins to attain satisfactory results he will find the work fascinating, and the way to produce numerous effects will become more and more obvious.

Having mastered technique, allow the application of it to become subconscious. It may possibly be felt that the importance of technique has been overemphasized, but the student will never succeed in carrying pencil work very far unless he pays the greatest attention to this branch of the subject. Some method must be established, and dealt with scientifically. As the student becomes more efficient he must work more for " soul " and poetry, for " bigness " of feeling, and endeavour to gain emancipation from either the trammels of the old orthodoxies or the modern conventions.

A sound grounding in technique, coupled with conscientious practice, will cultivate any natural dexterity of touch, and when once the medium is mastered the student can proceed with freedom and develop individuality.

Chapter V

TAKING RAPID NOTES FOR FINISHED DRAWINGS

IN taking rapid notes for " finished " pencil drawings, it must be borne in mind that all attainable results are subject to the limits of technique. It is necessary, therefore, when taking the notes to reflect how the subject is to be rendered in the finished drawing. The author's method has been planned in full consideration of this difficulty, and any rules which the artist may devise for himself must recognize this necessity. It is useless, for instance, to bring home notes of a complex sky effect or group of varied foliage unless the way in which these features are to be drawn—as regards technique—has been preconceived. The way in which each separate cloud and each individual tree or bush is to be rendered in the finished drawing must be considered whilst actually making the notes, and every means taken to ensure clearness and comprehensiveness of ideas when referred to later in the studio.

There are two problems, therefore, in the process of drawing pictorially in lead pencil. Firstly, a rapid grasp, assimilation, and record of the subject and effect.

Secondly, a deduction as to how it may be technically portrayed. This is also true as to water-colour painting, successful water-colour work being so largely a matter of simplification of method and dextrous manipulation of the water and pigments. But whereas, in water-colour, a well finished sketch should be made on the spot if the colour is to be true, in pencil a most highly finished work may be made from intelligent and easily interpreted notes six months afterwards. Besides the taking of notes, if time and weather permit, the subject should be scrutinized and its general effect impressed upon the mind for as long as possible, should the effect last beyond the time necessary to record it. This will enable the artist to more easily visualize the subject and resuscitate the original aspect when working later from the notes only.

It is not suggested that the notes shall be made so scientifically that another artist might interpret them. Something must be left to visualization, but the notes should aid the memory and record facts.

Before attempting to take notes of complex subjects and rare effects it is necessary to establish a definite set of references and signs, also a scale of tone values.

The student can adopt the references here given, or work out a set more suited to his own fancy and requirements. The following references and the scale are given as being simple and suitable for general use.

They are applied to the following diagrams, and are used throughout the remaining portion of the book.

Set of references for general use in making rapid notes :—

H = Horizon.
Dis. = Distance.
MD = Middle Distance.
W = White or High Light.
D, DD, DDD = Degrees of darkness on one colour.
SUN = Direction of source of sunlight.
G = Tendency of the graduation of sky from darkest to lightest portion.
L = Light.
IL = Intense Light.
Rys. = Rays of Light.

In addition, briefly written notes may be added to elucidate special features.

A scale of tone values is essential for indicating the comparative degrees of light and shade which the subject presents. Fig. 30 illustrates a scale of fifty tone values, graduating from 0 which is white, to 50, the maximum degree of darkness deemed necessary for any subject. Taking absolute white and the tone figured 50 as the extremes of a graduated scale of tone values, the student should accustom himself to carrying this range in his mind and train himself to "spot" the particular tone of the various tracts and features in the subject he is recording.

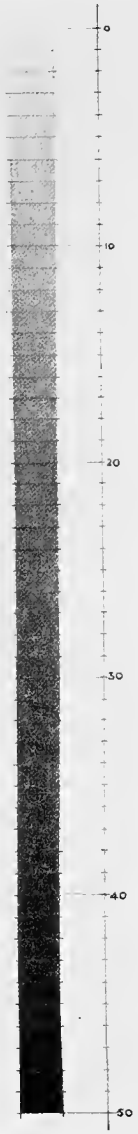


FIG. 30.

Visualize the whole scale by remembering that 10 and 20 for example are $\frac{1}{10}$th and $\frac{1}{20}$th respectively of the maximum darkness of 50.

In Chapter VI this principle is applied to specific subjects. In order to make the method at once clear before dealing with notes for a complete subject the accompanying simple note (Fig. 31) of a tract of sky will serve to briefly explain the idea. Such is a useful note which could be made in five minutes and well considered in ten.

First sketch the outline of the clouds, carefully recording their form, disposition and relationship. Indicate a definite line for broken

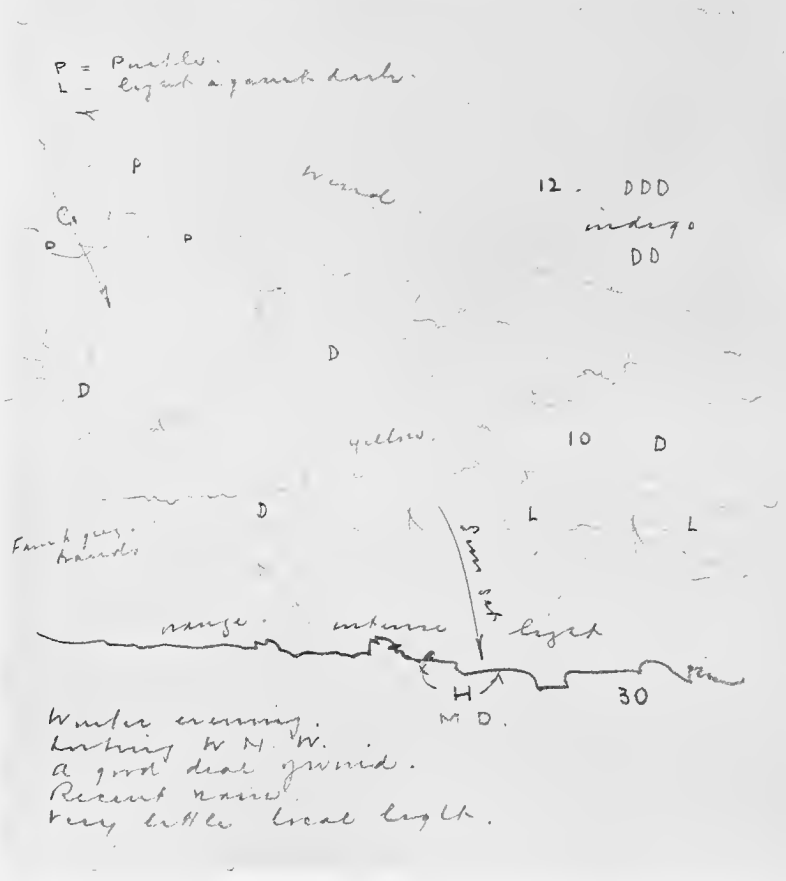


Fig. 31. Example of Rapid Notes. (See Fig. 32.)

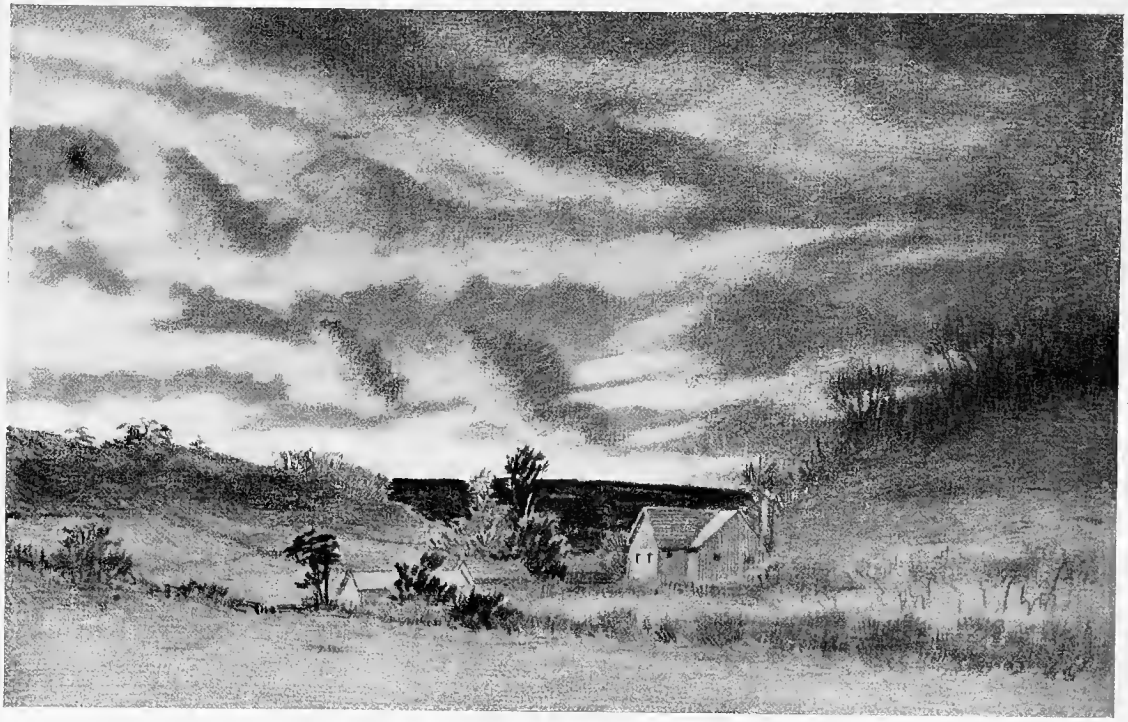


Fig. 32. Drawing made from the Rapid Notes shown in Fig. 31.

or level horizon. Note the colours and tone values of the clouds in regard to the darkest portion included in the subject.

This example being one with a middle distance horizon seen on a stormy evening when frayed masses of dark cloud are passing hurriedly across the sky, and the source of light is low down in the West, deep contrasts of tone are presented. The hill is under a dark cloud shadow and is silhouetted keenly against the lightest portion of the sky. To the hill, therefore, give for example, tone 30. In tone relationship to this give 12 to the darkest tract of sky, 10 to any mass of cloud a little less dark. Indicate which are the dark masses in the diagram of the sky, as differentiated from the tracts of light, by writing the letter D on same. Indicate an increase of darkness over one mass by putting DD or DDD. Write in one or two notes about colour (refer to Fig. 31 throughout these directions). Indicate the direction of wind and add any other notes which may be considered useful. These notes would be found to be sufficient to keep a student busy for two hours or more when endeavouring to interpret them in a finished drawing, and (providing clouds have been previously studied) would be ample to produce the little drawing in Fig. 32.

Some scientific knowledge of natural things and phenomena, which can be acquired by intelligent observation and a little reading, will greatly aid the

student. Pictures are far more likely to be pleasing if the effects portrayed are natural effects. The appearance of sky, sea and land is always inter-related. The aspect of land and water can nearly always be accounted for by what is happening in the sky, but changes of weather, forebodings, after-effects, peace and plenty, calm and languor, storm and desolation, can all usually be suggested in various ways if reason is brought to bear on the natural causes of these conditions.

If the principles of this method of rapid note-taking are understood, the following subjects of varying complexity will further illustrate its application.

The subject in Fig. 33 was discovered, not without some expectation of finding it, in the neighbourhood in which material was being sought. The point of view was found quite suddenly, however, on reaching the end of an alley which terminates upon a confined and obnoxious little beach, the "sink" of a small fishing quarter. In full view was this enchanting subject with which the fishing and nautical folk appeared to be indifferent. On either hand, and at your back, are high buildings, sheds and wharves, which fortunately come just behind the base of vision. The effect which was "caught" at the time was not exactly momentary, but certainly likely to be of short duration. The notes in Fig. 33 were immediately made, occupying about ten minutes. At the end of this time the effect had changed, and in some respects was not so good, though

in regard to portions of the picture the arrangement of the light and shade seemed to bring out certain characteristics in the various objects not so evident at first. During the evening the notes were studied and careful drawings made of certain details in order to be able to execute the "finished" drawing with greater facility and ease. Returning to the same point of view on the following morning, the subject was found to possess the almost equally fine effect of a strong full daylight character, of which notes were also made. The student is strongly advised against making a practice of this, however, and should remain content with the first impression when really good. Hold this impression in the mind, and use the full daylight and better working conditions in which to make the outline drawings of the various subjects to be embodied in the picture.

It is presumed, of course, that boats and simpler objects of this kind have been studied before, otherwise a subject of such range as this should not be attempted. The boats, it was found, could be studied to advantage from other and drier points of view, and the morning was spent in and about the harbour, making the following drawings of important details :—

1. The two larger schooners.
2. The same boats from a more distant point of view.
3. Row-boats on the mud, lying at different angles.
4. Near view of row-boat turned towards observer.

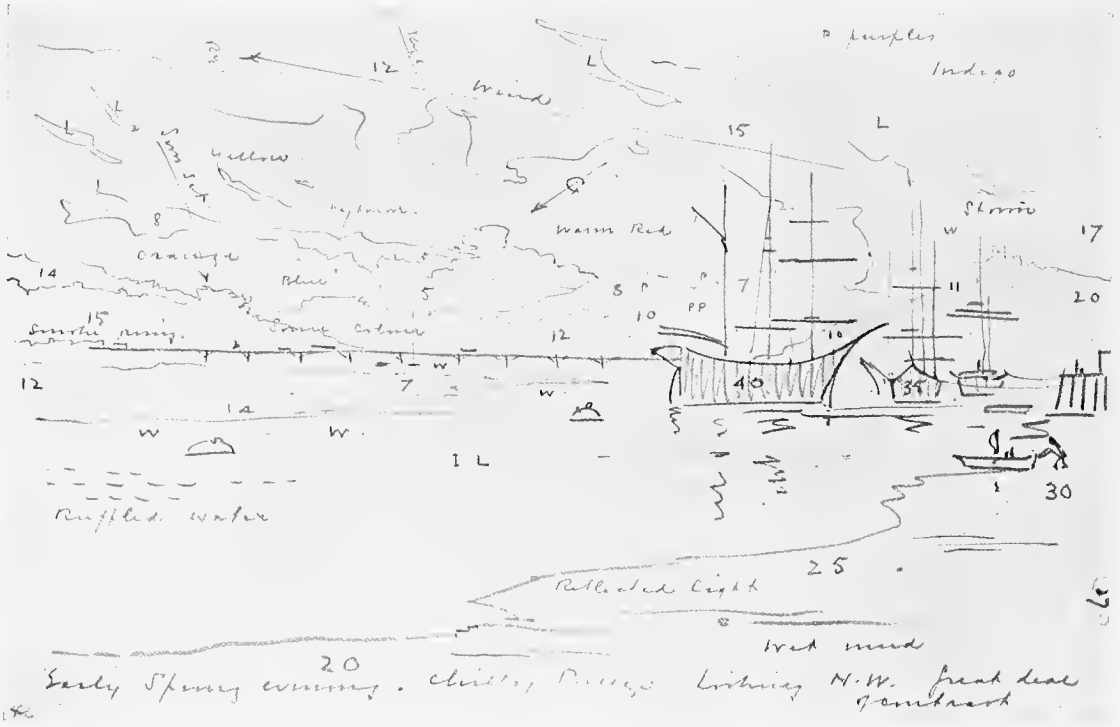


Fig. 33. Notes for "Teignmouth Harbour—Rain at Sunset." (See Fig. 63 for Finished Drawing.)

5. The buoys.
6. Details of bridge, distant houses to right and left, wharf, etc.
7. Figures.

These being drawn in a similar manner to the boat in Fig. 34, with further observations of local characteristics and conditions, Experimental

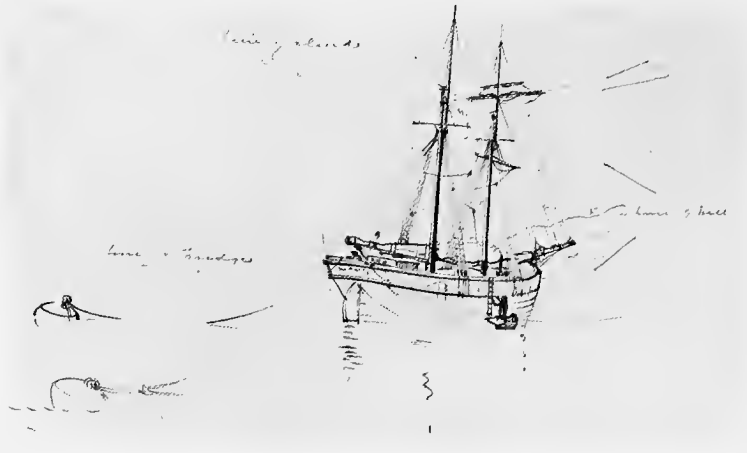


FIG. 34.

Sketches (Fig. 46) were then worked up in the manner explained in the following chapter. It was possible on this occasion to be able to return to the subject several times, taking the experimental sketches and ideas for composition, but even when this is not practicable, with such notes and small outline drawings as were made, and a clear memory of the

subject, a highly finished pencil drawing could be produced at some later time. Figures and various objects may be introduced from other sources considered advantageous to the general effect, their precise characteristics of course being considered in relation to the peculiarities of local conditions. This chapter is confined to the method of rapid note-taking, but later on it will be pointed out how far it is possible to suggest colour and to produce a " sense of light and dramatic feeling," " harmony," etc.

It may, perhaps, appear a matter of difficulty from these very scanty notes to produce so highly finished a work, but if the rapid notes in Fig. 33 are discreetly used the student will soon acquire efficiency in reconstructing impressions and effects when in the studio. Compare the rapid note (Fig. 35) by Turner with his lovely little water-colour (Fig. 36) of the same subject, which it is believed was produced from them at a time when absent from the subject. From these it will be appreciated how a minimum number of lines—if all organic and well selected—may serve to adequately record both subject and effect.

It must be admitted, of course, that in the case of Turner's examples these are the notes and work of an artist who spent his life in observing natural facts and effects, and that a vast amount of knowledge as to the character and appearance of the kind of objects embodied in the picture, together with a wonderful sense of colour

Fig. 35. Turner's Pencil Sketch for "Heysham and Cumberland Mountains."

Fig. 36. Heysham and Cumberland Mountains.
Water Colour by J. M. W. Turner.

and feeling for delicacy, has been brought into use in executing the finished work—facts which are in no way indicated in the brief notes. But the most precious thing always to strive after is the effect, *the appearance of a certain group of objects or assemblage of forms under certain weather conditions.* To rapidly record this is the principal purpose of the notes.

It is better that the notes should rather err at being too brief than too involved. Those given in Fig. 33 are quite as full as they ever need be, and certainly so when there is any opportunity of returning to the subject. Put faith in your mental impression, and do not be afraid to leave some room for fancy and imagination to fill in and compose certain portions of the picture.

Fig. 37 illustrates a note for a topographical illustration, in which most of its charm is given by the play of light and shade, indicated by the numbers, and greatly enhanced by the piling masses of approaching clouds. These seem to lift up the subject and to vastly improve the composition, which is already good without this movable factor. Though desirable for study in a broad flat light, it is undoubtedly best recorded under some effect similar to that chosen. This is a point that might be considered with great advantage by topographical artists, who may perhaps often at first despise the subjects they have been com-

Fig. 37. Notes for "Exeter." (See also Figs. 42—45.)

missioned to depict. Certain facts should be accurately recorded, but choice of effect is open to the artist, and if weather conditions are watched and some careful consideration indulged in before commencing, an otherwise dull subject may be transformed into a charming impression. The pleasing result of the mass upon the left hand of Fig. 37 appearing dark under a cloud shadow, balanced as it is by the low tones of the storm sky on the far right, greatly assist all the other portions of the picture to come into harmony.

These two strong effects in relation to the lighter passages at once give an appearance of balance, which is the characteristic, in fact, of the whole picture. This was purposely followed up through all the less obvious parts because the fact was striking in the original and constituted the principal charm of the subject. Reference to the experimental sketch (Fig. 42) will show that the facts recorded in the rapid notes have been utilized. This note (Fig. 37) is almost sufficient from which to work up a highly finished drawing, providing the artist has a good knowledge of common objects, but if topographical accuracy is required, a study of the towers of the cathedral, the exact disposition and character of the houses in the city and in the middle distance, is necessary. Figures are needed. The experimental sketch (Fig. 42) will suggest the need also of a boat upon the river, placed to the right hand, and, the group of reeds

FIG. 38.

FIG. 39.

FIG. 40. THE PATROL—SUNSET.

By J. S.

Fig. 41. Battleship Coaling at Sea.

By J. S.

and flowers coming so prominently in the picture, a study of these would be found helpful.

Fig. 38 is a brief note taken hurriedly from a window, at sundown. It is given as actually taken, and is very fragmentary, but Fig. 40 will illustrate to what use such a brief note might afterwards be put.

Figs. 39 and 41 also illustrate how a note of stormy cloud effect in wet weather could be realistically used in a marine subject at some later time.

Trees and foliage need special care, and in regard to these it is difficult at first to apply this method of work. Thick masses of foliage, especially when occurring near at hand, are really best avoided altogether; they are not, by reason of presenting too little variety of tone, very effective in pencil work, and require laborious treatment. What is obviously needed in dealing with trees, shrubs, flowers, etc., is a thorough knowledge of the manner in which different kinds and species grow, and considerable practice in actually depicting each by some manner of stroke which distinctly differentiates one tree from another. Some suggestions have been given in Chapter III.

Chapter VI

EXPERIMENTAL SKETCHES

General Effect

THE preceding chapters embody a description of all the work that is essential out of doors. If the weather and time allows, the experimental sketches might be made on the spot. There is, however, no special virtue in this, and in fact something of originality and of breadth—two of the most highly desirable qualities of pictorial art—may be lost by overdoing a study of the subject on the spot. It is better not to take everything out of the subject, but rather for the student to put some individuality of his own into it. He should endeavour to express himself through his subject. Within reasonable bounds, allow scope to that particular emotion aroused by the subject which first made the artist feel that he wanted to draw it. Infuse into it " the soul of things present " and endeavour always to make it evident that you are master of the subject. Above all things, it must be made something more than a mere transcript of material facts. Never attempt to merely copy nature. If the student's labours are to be worth while his work must

possess something more than this—some measure of sublime feeling, a force of appeal sufficient to rouse the emotions of others. To aim only at realism is to fail in Art. "The letter killeth, but the spirit giveth life," is a truism particularly to be remembered when at this stage of making experimental studies for the finished drawing. Two criticisms by R. Ellis Roberts are worth quoting here:—"There is nothing antagonistic between the real thing you have seen and the ideal picture you want to paint; your work must be a skilful blending of the two. It must receive that transmuting touch which separates art from mere observation."

Referring back to Fig. 37, it will be seen, from a glance over the tone values recorded, that some experimental sketches are necessary, if only to see how the alternating masses of light and shade will balance; this feature, as already stated, appearing to be the most pleasing characteristic of the picture. The experimental sketch (Fig. 42) exemplifies this. The darkness in the sky upon the right still seems in need of more depth of tone, so that the shadowed mass appearing so prominently upon the left may not over-balance the picture. The interest in the picture, whether of form or light and shade, should alternate on different planes, "giving" to the foreground when one "takes" from the middle distance, and so on. This greatly increases the sense of perspective; a sense of two dimensions is also established, and the obtruding

Fig. 42. Experimental Sketch for "Exeter." (See Fig. 43 for Finished Drawing.)

FIG. 43. EXETER. *By J. S.*

FIGS. 44 AND 45. MAGNIFIED PORTIONS OF DRAWING OPPOSITE, TO SHOW TECHNIQUE.

feeling of artificiality and flatness is thus dispelled. Work for some general distribution of the amount of light and shade, and avoid any preponderating sense of darkness in one part of the picture unless the vision can be attracted to another part by some tone values of considerable strength or some feature or object of special interest. In the sketch under consideration the storm effect and the darkness of the willows are achieving this, but something more seems to be needed. The picture is lacking in solidity and composure, and the great variety of forms are not sufficiently differentiated. There is also a restless look about the whole which must be avoided in the finished drawing. The addition of a boat with a sail spread, as indicated in the original notes, is the obvious solution of some of these needs. It gives interest to the river and is a lively form giving, by comparison, composure to other objects. A careful placing of a few figures will sustain a human interest in those parts of the picture which seem almost to demand this addition. (A reference to the finished drawing, Fig. 43, will endorse these facts.) In this subject, the time being early afternoon, there is naturally a great deal of local light, as stated in the notes. The sense of this must be conveyed, whereas, in the harbour scene (Fig. 46), the contrasts are greater and the light is more concentrated. When making sketches for the general effect, it is necessary to strive for this. Be sure that

FIG. 46. EXPERIMENTAL SKETCH FOR "TEIGNMOUTH HARBOUR—RAIN AT SUNSET."
(FOR FINISHED DRAWING SEE FIG. 63).

the interest of the picture is well distributed. Avoid large blank spaces in pencil work, yet, at the same time, keep free from complexity. Do not labour your picture with every imaginable kind of object and incident which you could relevantly introduce into it. Such an error instantly destroys the truth of the whole work and lowers its value; in actual life everything one associates with a certain place is not ordinarily present at any one moment. It is this eagerness to crowd the drawings with men, women and children, horses, carts, dogs and all manner of "properties" which give a "stagey" and artificial aspect to much of the work of early "black and white" draughtsmen, which is otherwise so creditable. One might be tempted, in the sketch Fig. 42, to add a man fishing, children playing by the waterside, fowls of the air and beasts of the field, and possibly other objects from the whole box of sentimental tricks, but the boat and its occupant and the figures upon the bank, together with some carefully studied drawing in the reeds and flowers, is sufficient, and this restraint ennobles the picture, giving interest and appeal without satiation. Taking this subject and these remarks together as a model, in this manner a satisfactory general effect should be first aimed at in the experimental sketches.

Most of the old masters used this method of testing the balance and masses of their compositions by making experimental pencil sketches before

FIG. 47. A ROAD LEADING INTO SALISBURY.
By J. Constable, 1820.

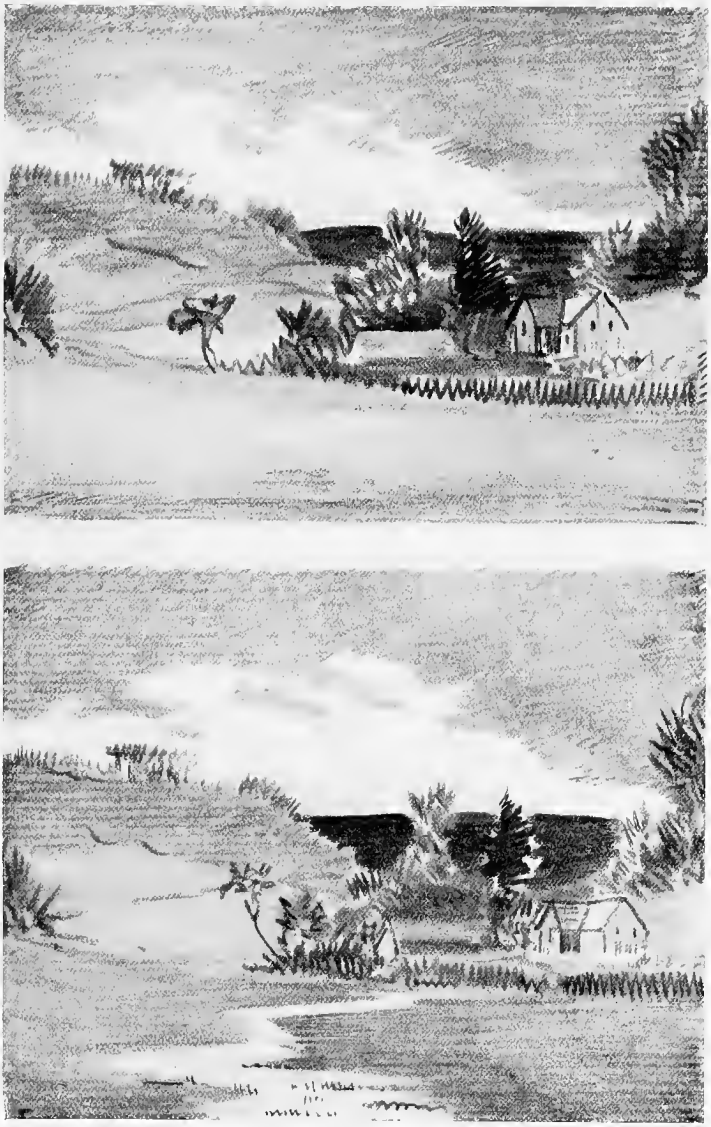
FIG. 48. RICHMOND BRIDGE.
By J. Constable.

proceeding to paint in colour. Figs. 47 and 48 are two examples of Constable's preliminary work for this purpose.

Composition

A few remarks have been made upon General Effect before discussing Composition, not because it is more important—nothing is *more* important than good composition in a drawing—but because, in pencil work, depending as it does so much on light and shade, it is necessary first to be sure of the general effect that is eventually desired. The rapid notes must have been particularly directed towards recording this. The student's first sketch may be subject to alteration when definitely considered in regard to Composition, but it will be found helpful to first work out a sketch which expresses, apart from anything else, your visualization of the subject in the original. The point of the whole matter is that all the attributes considered in this Part, General Effect, Composition, "a sense of light," etc., have, in varying degrees, been all felt in the first emotion the subject gave. In making the brief notes these essentials have been more or less vaguely borne in mind, and it now becomes necessary to definitely determine what is their relative value in the picture which it is desired to produce.

Good or bad composition is certainly more likely to be evident in black and white work than in colour,



FIGS. 49 AND 50.

the fascination of colour not being present to divert the observer from a critical consideration of fundamental facts in the structure of the picture.

It is therefore necessary that the composition in pencil drawing should always be carefully considered.

The most difficult thing to handle successfully is a large surface near at hand or in the immediate foreground of a picture. Some reference is made in other Chapters. When arranging the leading lines of the composition this should be borne in mind and allowance made for the inclusion of lines, objects, or passages of light or shade that will break up the surface in some way. The monotony of a level field, for instance, may be relieved by indications of a foot-path, the accentuation of tufts of long grass, or clusters of wild flowers. Break a sloping bank by a ridge, hollow, or " fault " exposing naked soil or stones. So much interest can be added to a high or blank wall by indicating the character of the masonry or brickwork, by introducing the lines of a bricked-up window or the curves of a relieving arch. In marine pictures avoid the monotony of wide tracts of sea by many ways which are too obvious to the student to need enumeration here. The blank spaces may be always relieved by some touch of life or movement which, without overloading the picture, may just give you that " spot " or line of interest which the composition is in need of.

It will be found that in rendering a highly finished pencil drawing the composition can often be greatly improved by the introduction of extraneous facts. Their addition is sure to be involved in the composition in some marked or subtle way.

Figs. 49 and 50 serve to illustrate this point. The breaking up of the monotony of the field not only facilitates the rendering of this portion of the picture, but adds pleasingly to the lines of the composition, which, though otherwise good, are not altogether satisfactory without the patches of light on the swollen stream. The feature added should assist in accentuating the predominating note of the picture, in telling its story more forcibly. Streams of flying smoke when the sky appears calm, or a broken cart track across park land under summer sunshine, are additions at once too obviously improbable and detrimental to the true ring of the picture. In the accompanying example the swollen stream is more than likely with a keen sky line and indications of stormy weather in the winter season.

The "be all" and "end all" of composition is not necessarily the balance of bulk but rather the balance of interest. So many of the subjects which at once seem appealing are one-sided, their greatest bulk or dark masses are so often to the right hand or the left, but more often to the right. This feature is to be found in a great proportion of landscapes and seascapes in which

the taller and darker objects or masses are placed on the right hand side. This may be due to our development of the right hand at the expense of the left, and consequently our mental activity is also developed with a corresponding tendency. Whatever may be the cause, it is so conspicuous as to have become almost a convention of pictorial art. The student may wish to cultivate it for this reason, or for a better one, viz., that it seems naturally to please and satisfy the mind. Yet it is desirable wherever possible to break away from conventionality and by means of striking composition to produce drawings in which arrangements of bulk and space, of solid and void shall prove equally appealing. It is the mission of every young artist to keep out of the deep ruts. It is necessary that there should be a balanced distribution of interest, not so much an equality but rather a variety of interests. If you bear this in mind you may attempt all manner of new ideas. To present conspicuous features in one part only of the picture and to keep them low in tone while you leave the remaining space devoid of interest will not produce a pleasing effect generally.

If the habit of right-handedness produces a sense of left hand weakness in the student's efforts, some special care may be taken to counteract the force of bulk by particularizing some object and putting force of character against weight of material. Thus (a) is good, but (b) is better (Fig. 51).

FIG. 51.

The use of a piece of cardboard with a rectangular portion cut from the centre, to the proportions which the student favours or, better still, two or three of different proportions, is invaluable for testing the pictorial possibilities of subjects, and for trying high and low horizon effects or various compositions of the same scene. The most difficult things to find are foregrounds equal in interest to your distance and middle distance, and in pencil work it is essential that foregrounds should be given strong features of interest.

Composition, beyond its first and universally recognized rules of balance, proportion and rhythm, seems to be so much a matter of originality and taste that it is only desirable and necessary to consider it here in regard to any special way in which the medium of pencil drawing may be concerned with it.

Tone Values

It is in the truth or falsity of relationship of the tone values that success or failure of finished pencil drawing so largely depends.

When working in this medium the student should always be noting the value of the tones of *objects*. It would be more correct, perhaps, to say the relative value of their tones in the whole *subject*. Individual objects may of course be any tone from 0 to 50 (speaking in the terms of the scale) according to the degree of

light and shade upon them, as, for instance, a cube with full light upon it or behind it (Fig. 52).

It is entirely a question of effect and the position of the source of light with regard to the object. In a complete subject, that is to say, any group of objects

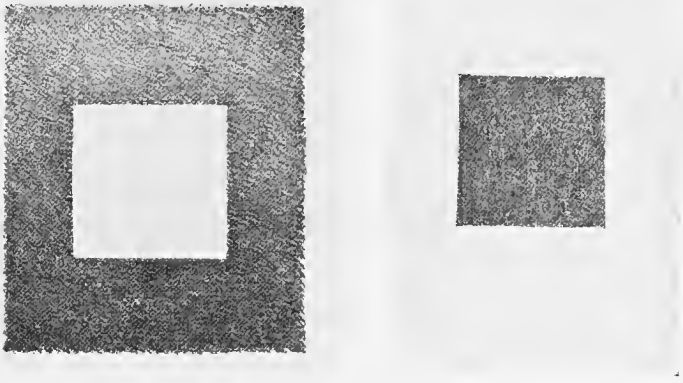


Fig. 52.

arranged within a chosen or imaginary area of vision, it is easy at once to form some judgment upon the relative value of the tones—a practice which the student should cultivate. 0 to 50 seems to be sufficient for very highly finished work, giving ample range even up to 40, the tones 40 to 50 being unusual but useful as a reserve for contrasting in the mind the value of the darkest tones in subjects with an exceptional degree of contrast.

White Bristol board will give lights sufficiently strong and intense to realistically suggest the full whiteness of snow and even a good B pencil, handled with confidence, as deep a black as may ever be needed or as it is perhaps desirable to obtain in pictorial work.

Decorative work may sometimes need deeper values.

Between the whiteness of 0 and the blackness of 40 there are therefore 39 other tones to deal with, and these are usually enough to give all that is required in portraying any average subject.

In working upon the rapid notes it should, by degrees, become easy to pick out the "tens," "twenties," and "thirties" when once the "forty" or darkest tone, which may, of course, be lighter than 40, has been well established.

Always endeavour to give the various tones full play, and if there is a distinction of only two degrees stated in the notes, interpret this as truthfully as possible even in the experimental sketch, so that in the finished drawing there is some perceptible difference in the degree of tones.

Undoubtedly some of the most commonplace and unlikely subjects will be found to possess a charm if a true interpretation of the relative tone values is made.

Fig. 53, illustrating the wall, door and window of a cottage, is an example which bears out this contention.

Fig. 53.

Here there is something quite pleasing, yet if analysed it is really an arrangement of several elementary shapes situated almost all on the same plane but each having a different tone value.

A point that will be found to be of special importance, particularly in landscape drawing, is that of keeping the sky tones high in comparison to all other parts of the picture. Even in stormy evening skies there is generally a greater sense of darkness over hills, buildings, etc., which are in shadow, than in the dark or silhouetted clouds. In full daylight effects it is best to keep the tones of the sky well up so that the frailty and delicacy of the sky, compared with the solid and stationary quality of other parts of the picture, may be emphasized.

It is, in fact, sometimes desirable to slightly accentuate in order to convey the ethereal beauty, the tenderness and luminous quality of the sky, as contrasted with the density, tangibility or opaqueness of other forms of matter.

When objects occurring in juxtaposition to the sky seem to have the same tone value, but are clearly distinguishable from their background on account of their difference in colour, it is best to vary the tone values so as to interpret this effect. If it be a building, it must be drawn lighter or darker, if only by a few tones, so that the object may be clearly distinguishable from its background.

The whole question of tone values will, broadly speaking, be governed by the artist's taste and fancy for a picture tending to darkness or lightness of general

tone. Many artists have, at some time or another, become fascinated by a sense of gloom and obscurity so conspicuous in the work of some of the old masters. It is known that Turner was so much impressed by the work of Wilson that he turned his attention to working for the same effects by actually copying some of Wilson's pictures in order to master the method. But although Turner has given a sense of prevailing darkness to some of his pictures, both oil and water-colour, though in the greater portion of his work the key is kept at a very high pitch, the most marked quality is a sense of light and delicacy, making it fully evident that he was able at will to free himself from whatever fascination he may have felt this darkness of general tone to possess.

In some of David Cox's pictures, and in many of Morland's, the darkness of tone gives quite a strange and often depressing effect.

But whereas in painting the gloom can yet possess colour, in pencil work it must be remembered that the darkest passages can only have the quality of darkness. Certainly they have a charm of depth and clearness, losing all sense of surface, like the rich transparency of still deep water, a curious charm that neither ink nor charcoal can give.

Ruskin includes some helpful remarks upon this point in " Elements of Drawing " under the sub-title

of "Law of Harmony"; though they refer more especially to colour work, they should be read in connection with the subject we are considering. He deplored the use of the black convex mirror which he believed to be the reason for the "strange gray gloom" which prevailed in the contemporary French art, although he admitted "a considerable power of effect" in this quality.

He also says, "The harmony of tone, as it is generally called, is the most important of those which the artist has to regard." This is undoubtedly so, and whether a low key is chosen for one's work, relying upon the arresting effect of this quality in the finished drawing, or whether it is preferred to preserve as delicate a feeling as possible, the tones must be relatively as true as they can be made and consistent with harmony of general effect. The first experimental sketch will show what the subject seems to need. If it appears likely that the drawing would be more forcible if put in a lower key than you have conceived it, lower the general tone in another experimental sketch.

As a general rule, apart from individual fancy, it seems that the ratio of darkness or low key should be in proportion to the size and finish of the picture from small drawings upwards to works of some size with wide range of technique.

Working for a Sense of Light

The most pleasing natural effect that a pencil drawing will convey is a sense of light. The reason for this is that the degrees of blackness and whiteness of which the whole picture must of necessity be composed are more potential in conveying a sense of light than the colours in water or oil work. If you study any good black and white reproduction of a colour painting you will see that the picture loses nothing of its sense of light, but that, on the contrary, there is often a gain in this respect. To convey the colour of the light is of course not possible, but that light is emanating from a certain source and flooding the subject or glinting upon points or portions of it may be very forcibly represented. It is desirable, therefore, to make the most of this fact, and to select subjects in which there are the greatest possibilities in effects of light and shade.

Figs. 54 and 55 are small experimental sketches for a finished drawing in which an attempt has been made to work particularly for a sense of light. The prominent mass of shade on the broad side of the "Pele" tower, the shadow cast on the house, the minute shadows on the reveals of the window openings and the light through the ruined doorway are giving what is required, but on observing this drawing by candle light with a shadow across the lowest third of it, cast by some object upon the shelf on which the

drawing was standing, it appeared as if a dark shadow were over the foreground. This, it was observed, greatly increased the sense of light, and being quite possible in such a scene, where steep hills throw deep shadows with a low afternoon sun, the sketch in Fig. 55 was worked out.

The increase of the sense of light which the introduction of this shadow causes is quite remarkable, and the opportunity it gives for reflected light upon the river adds another point of interest to the little picture.

Some strengthening of the tones on the tower and the house are necessary so that these may draw the eye away from the heavy foreground, but beyond that the rest of the picture remains the same.

A sense of light can be often increased in black and white work by the omission of some features and the accentuation of others. Presuming this experimental sketch to have been worked up from brief notes of the tower, house and its surroundings, it may sometimes be more effective not to include, in the finished work, all the detail occurring in full light, given in your notes, but merely to indicate that side only of the various features which are in shadow. The windows and the battlements are interpreted in this manner by leaving out the sides in high light altogether.

FIG. 54.

FIG. 55.

In endeavouring to convey "a sense of light" in your drawing, let it be clear that all the light is derived from some definite source. It should be quite easy to determine the direction of the sun or moon, if either be the source of light, even though it may not actually come within the confines of the drawing. A manipulation of the tone values to bestow upon the drawing the characteristic of either low or high key may be carried out according to choice, but this must be worked out and the actual difficulties overcome by making experiments. The sketches in Figs. 54 and 55 will make clear the effect of varying the strength of contrast.

In Fig. 29 we see an exceedingly fine drawing by F. L. Griggs in which a "sense of light" is wonderfully intense.

Fig. 56 gives three examples of the different effects produced when the source of light is: (*a*) diffused; (*b*) is to left or at an angle with regard to the base of vision; (*c*) is concentrated at some point opposite to the observer.

The arrangement of dark clouds behind the tower in (*a*), also the partial arrangement of clouds where needed in (*b*) helps to accentuate the sense of light. The three drawings are good examples of the varieties of effect to be obtained by different applications of contrast of light and shade. The church tower standing well above a piling group of roofs and chimneys offers

FIG. 56

many striking possibilities of light and shade without much thought of colour, which is of no special account in adding to the intellectual appeal aroused by the interesting form of this object. In treating objects in this way in a general composition, that is by obtaining effect by the interchange of light and dark, care must be taken not to give a sort of chess-board appearance to the finished picture. The experimental sketch Fig. 42 has this tendency, the light and dark patches alternating one against the other too conspicuously, and an endeavour has been made to avoid this fault in the finished drawing.

Ruskin observes in Nature "the appearance of an intentional artifice," "the artistry with which she will darken a tree trunk as long as it comes against a light sky, and throw sunlight upon it precisely at the point at which it comes against a dark hill, and similarly treat all her masses of shade and colour, is so great, that if you follow her closely, everyone who looks at your drawing with attention will think that you have been inventing the most artificially and unnaturally delightful interchanges of shadow that could possibly be devised by human wit."

Ruskin's observation is true as an elementary fact. There is, however, beyond this, always some provision in Nature to relieve these effects of interchange and to detract from any appearance of monotony in alternating masses of light and shade. Nature is

FIG. 57. A HOT DAY.

By J. S.

never artificial, never formal, there is always some influence present to reconcile facts which alone would be peculiar—some novelty of form, intricacy of detail or peculiarity of surface associated with those objects, appearing alternately in light and shade, which interests the mind in other ways, and this you must also observe and knead into your drawing.

Intense light can very often be easily suggested by a few vigorous strokes of the pencil.

Fig. 57, "A Hot Day," conveys the idea of strong mid-day sunlight and of heat also, yet this little drawing was the work of but five minutes.

Similar little drawings should be made whenever an effect of this kind is seen. It will be found surprising how the most minute touches of strong shadow in exactly the right place, and having proper regard to the form, anatomy, or construction of various features, will at once convey the sense of intense light.

Dramatic Feeling.

This section has been entitled "Dramatic Feeling" in preference to either Poetic Feeling or Romantic Feeling, because dramatic feeling is rather more intellectual than poetic or romantic feeling, both of which may, at times, be sentimental only.

There should, however, be no theatrical or "staged" effects—let there be no misunderstanding about this.

Dramatic feeling in that sense is not meant, but rather an abstraction of all those aspects—the sublime, the tranquil, the awesome, the potential, the gay, the pleasurable, the dainty, and so on, which on being perceived at once arouse different kinds and degrees of emotion. So amazingly small a thing or transitory an effect may produce these, so subtle may be the object or aspect of the object, that one may well marvel at the influence of the objective over the subjective. Any of these effects, whatever it may be, may nevertheless be fully charged with significance, and if well rendered in a drawing will greatly increase the illustrative or symbolic value of the subject.

These facts, as far as their form, lightness or darkness are concerned, may be more usually introduced when completing the drawing, by some precise or powerful touches often minute in relation to the size of the drawing, but always needing complete confidence and rapid decision.

There are, of course, certain hackneyed "dodges"—this term is used because all are familiar with it—for obtaining effects and "piling on" sentiment. Some pictures are dependent entirely for their significance upon the introduction of some feature such as "the bird of ill omen," the floating mast, bleached bones, a dead bird, footsteps in the snow, and a dozen other tricks to give effect and pathetic suggestion. What real pathos is to be associated with evidences of this

kind in reality has lost much of its appeal in pictorial art by over-familiarity. To discard such effective touches altogether would be unwise, but if included let them be drawn with some originality.

FIG 58. "RYE"
By P. Noel Boxer.

Aim beyond this. If your subject is to be beautiful seek beauty in whatever manner or form it is present, seek also to suggest any other attribute, whether gaiety, grimness or tragedy, by some emblem or symbol which makes it evident that occurrences giving rise to these emotions are present or are associated with your subject, even though they may not be possible of direct representation.

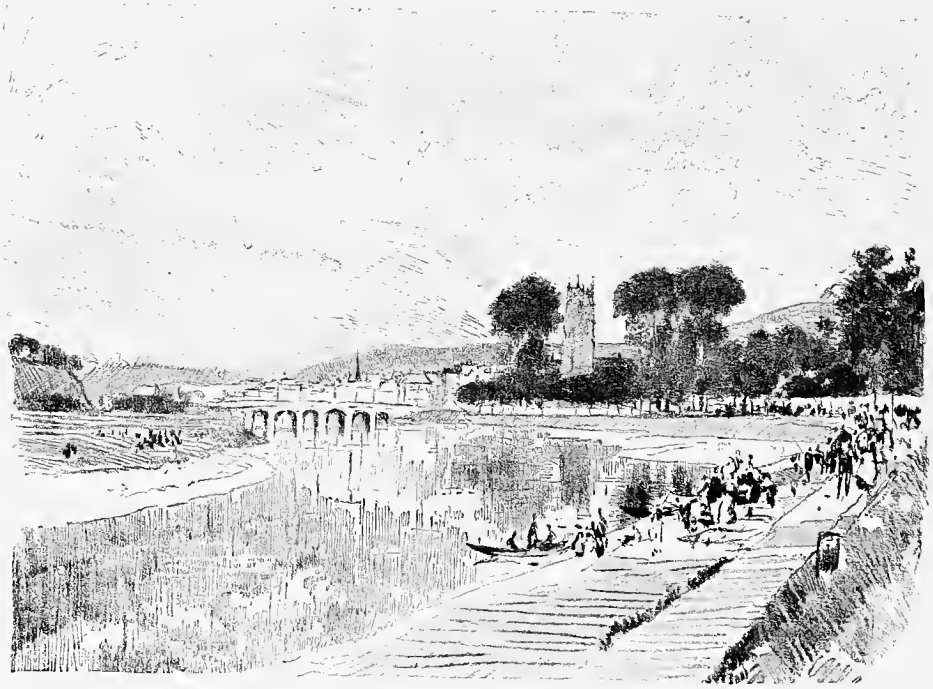


FIG. 59. BARNSTAPLE.

By Joseph Pennell.

In the small sea piece Fig. 69, the tossing boats half hidden in the heavy sea took but a moment to indicate, whereas the sky and sea took some hours to build up.

In subjects pregnant with life and movement, such as streets in large cities, harbours, works of construction, a regatta or carnival, it is often possible to add many crisp little touches that will suggest a veritable world of merriment. Flags, masts, signs, streamers, distant groups or crowds of figures, puffs of smoke, points of light, or the trail of a rocket, will be effective in adding dramatic feeling to an animated scene.

Joseph Pennell's little drawing of Barnstaple, Fig. 59, is a good example of the lively effect of figures when quickly flicked in with the pencil.

In Axel Haig's well-known etching "The Vesper Bell" the tilt of the bell, seen in dark silhouette within the turret and against the evening sky, is the most important fact in the whole picture, fully justifying the title of the work and arousing a feeling of "peace" in the mind of the observer, while also suggesting scenes of cloistered life, of prayer and worship, outside the illustrative scope of the picture. Yet the bell is quite small, occupying but a minute part of the whole area of the print. All the effects necessary to make a drawing give the fullest possible force of dramatic feeling are not, however, to be obtained by final touches only. Sometimes preparation or provision must be

made for the required effect even on commencing the drawing. This is really a matter of technique, and is dealt with in Chapter III, but I give a few instances here of effects producing dramatic feeling which must influence the picture from its early stages.

In illustrating lines from the Poets or in preparing special drawings for imaginative stories, also in symbolic subjects, it is often necessary to accentuate the dramatic feeling, and to begin the work for this immediately. Such a course would be necessary in preparing an illustration for Scott's famous description of Edinburgh :—

" The wandering eye could o'er it go
And mark the distant city glow,
With gloomy splendour red.
For on the smoke wreaths huge and slow,
That round her sable turrets flow,
The morning beams were shed,
And tinged them with a lustre proud
Like that which streaks a thunder cloud.
Such dusky grandeur clothed the height
Where the huge castle holds its state.
And all the deep slope down,
Whose ridgy black heaves to the sky
Piled deep and massy, close and high,
Mine own romantic town ! "

" The distant city glow," " gloomy splendour," " smoke wreaths huge and slow," " a lustre proud," " dusky grandeur," are each effects of light and shade too closely bound up with the forms and features in the

picture to be possible of addition at the end. They will, if successfully represented and suggested, truthfully illustrate the lines and bring out the " dramatic feeling " of the picture, but they must be worked for from the beginning.

An illustration of the first part of Shelley's "Julian and Madalo " gives ample scope for the representation of dramatic feeling, but the feeling being inherent in the whole picture he describes, and not in any way supervened, it must be infused into your drawing as you work, rather than added by any cute touches at the finish. Both these examples being so fine as word pictures they are probably best left alone by the artist, but they serve particularly well to illustrate the point under discussion.

When working out imaginative pictures or fanciful ideas, exercise restraint both in the number and variety of objects and features which are introduced, and in the manner of portraying them. Be content with suggestion only, otherwise you will produce a drawing too bizarre to be pleasing. Depend for your symbolism upon the whole subject, not upon strange objects introduced into a familiar scene. The conception must be complete in the mind from the beginning, and every ray of light, silhouette of shadow, form of tree or swirl of water should lend significance to the main theme.

Chapter VII

BUILDING UP THE "FINISHED DRAWING"

THE term "finished drawing" has been employed in this book to differentiate between the drawing which the artist may be aiming at and all the preliminary rapid notes, sketches of detail, experimental sketches, etc., the purpose of which has been explained.

As it is possible that there may be some hesitation in the acceptance of this term "finished drawing," it must be distinctly understood that it is employed in regard to the technique, the care and finish which is bestowed upon the technique, and the general handling of the drawing. It is not used as a qualifying term for drawings which may be regarded as finished simply because they are filled in over every square inch within their boundaries.

It is a question more of *quality* than of *quantity* of finish. The "finished drawing" may really be said to be one in which the technique of the whole of those portions dealt with is as superb and masterly as touch and practice can make it. The foregoing

statement must, however, be qualified by saying that the finish should be governed to some extent by the size of the drawing. Each stroke should be emotional rather than precise, and managed so that the final effect shall never make it to appear as if stiffness and accuracy have allowed no play to spontaneous diversification of touch.

A large drawing may allow of a loose manner of applying the strokes which, if employed in a drawing of small dimensions, will give a crude appearance; on the other hand, too microscopic a finish on a large drawing will tend to produce photographic characteristics in the result. The technique must be neither too insistent nor too vague; it must be never less than obvious; it should be the perceptible and particular means, in fact, which the artist has employed to produce the desired end.

It is advisable to include a few remarks in regard to the actual method of building up the "finished" drawing in such a way that the fullest possible advantage is obtained from the notes and studies already explained. Also that it may be seen how the work can be carried out according to a system which enables the artist to take it up or lay it aside as inclination and circumstances dictate.

For this purpose the drawing "Teignmouth Harbour, Rain at Sunset" has been selected, and

the exact method by which this drawing was built up will now be described.

Figs. 60 to 63 illustrate the drawing in four stages, each of which was completed in one sitting averaging about two and a half hours.

FIG. 60. TEIGNMOUTH HARBOUR—RAIN AT SUNSET.
1ST STAGE.

Reference should be made meanwhile to the rapid notes (Fig. 33, Chapter V), the outline drawing (Fig. 34), and to the experimental sketch (Fig. 46).

Stage I (*a*).

The size and proportion considered most suitable for the drawing having been determined, a study of all the information in the rapid note (Fig. 33, page 71) was first made until a definite conclusion was formed as to what were the full possibilities of the subject, together with a decision in regard to those features, effects, etc., which it seemed would be better omitted or simplified and what features not indicated in the notes might be advantageously added to improve and add interest to a composition already very pleasing as it stood.

When a definite decision was arrived at concerning all these points the actual work was commenced on a highly rolled six-sheet Bristol board. The organic lines of the whole subject were first very carefully drawn with an F pencil, these lines being considered as merely the structure of the picture and not necessarily, in fact not advisedly, among those crisp passages of drawing which might appear as outlines only in the completed work but really the indication of the edge of masses to be shaded at a later stage.

In the drawing of the principal objects, the detail outline drawings, such, for instance, as the schooner, Fig. 34, were, of course, used. It may be said here that when using such detail drawings of separate objects which may have been made on the spot, care must be taken that these when introduced into the "finished"

Fig. 61. Teignmouth Harbour—Rain at Sunset.
2nd Stage.

Fig. 62. Teignmouth Harbour—Rain at Sunset.
3rd Stage.

drawing are drawn to a size which is correct in relation to the scale of other features in the picture.

Any curves which occur, such, for instance, as the gunwales of the boats, should be slightly accentuated at this stage, as shading tends to modify these.

Fig. 60 illustrates the drawing as it was left at the end of Stage I, a mere structure or plotting of the organic lines of the subject, not necessarily as seen, but in the exact manner in which the artist proposes to arrange them.

Stage II (*b*).

It will be seen by reference to Stage I that, though the subject of the drawing is already quite evident, there is no indication of the effect which it was proposed should be expressed in the drawing when completed.

Taking the title of the drawing as chosen—"Teignmouth Harbour, Rain at Sunset"—that it is a drawing of a harbour is already clear, but that it is sunset or that it is raining is not yet in any way conveyed.

It is not possible or desirable to proceed with the second stage of a drawing without next introducing passages which are the definite resultants of these latter facts, viz., sunset and rain, also a foundation of tone for all the final modelling should now be laid, and at the same time it is best that all the features which

are to be introduced should now to some extent be indicated.

Referring to the rapid notes and to studies in sketch books of cloud effects at sundown, the whole passage of frayed clouds was next rapidly hatched in with an H pencil, together with the first indications of rain falling across the hills behind the masts of the schooner.

This rapid and lively hatching was carried over the hill ranges, closely juxtaposed vertical lines being used where a flat tone of a very definite value would eventually be required, the H pencil being still employed.

Over the middle distance the rough and more vigorous hatching was applied with a still harder pencil, the purpose here being to lay a foundation from which, when worked over with a softer and darker pencil later, the surface would appear broken and grained.

This process was applied very carefully and definitely to the schooner especially, to the quay, the little landing way, and to some extent to the muddy shore in the immediate foreground, the lines or marks being drawn with great pressure and generally at right angles to the trend of the surface of the object.

Fig. 61 illustrates the drawing as it appeared at the completion of the second stage.

Stage III (*c*).

At the commencement of this, the most important stage of the work, the artist should be warm with enthusiasm for his subject. Though in this stage slight alterations, if required, can be made upon the work already carried out, there is little possibility after the third stage of removing or overlaying any passage felt to be undesirable, for the whole body of the subject must be now built up, tone by tone, with confidence, and this work should not be touched with rubber except for those special purposes as suggested in other parts of the book.

An HB, as well as a B or 2 B pencil, cut to a sharp and perhaps slightly wedge-shaped point, should be used. The exact effect which is required must be well borne in mind, and all information, regarding the subject as first seen, co-ordinated and the feeling for it keenly felt. The whole drawing was then proceeded with throughout every part, the sky, the hills, the foreground, the various features being worked at alternately —the tones being rendered as suggested by the rapid notes, and as the need of obtaining balance in the picture became evident.

A prominent feature of the subject being the sense of light from the sunset, care had to be taken that all surfaces turned to the light, whether mingled with objects in shadow or standing alone, were kept either

quite white or at least very high in tone value, while the whole tract of "back" sky and the whole tract of water in full light was left quite blank, it being always easy to add a tone or gradation rather than, in the fourth and next stage, to have to take out what has been too darkly rendered.

Fig. 62 illustrates the drawing as left at the end of Stage III.

Stage IV (*d*).

In proceeding with the last stage it is thus seen that there is not a great deal left to be done, yet many of the most telling touches are still required.

A very sharp HB pencil cut to a wedge-shaped point was used and the tract of "back sky," farthest from the point of most intense light, was lightly covered with lines radiated, by free hand, from the centre of light, and when coming up to the edges of cloud catching the sunset light these lines, as can be seen in Fig. 63, were stopped off abruptly and crisply at a minute distance from the edge of the cloud.

A certain amount of strengthening of tones was added here and there throughout the drawing as was felt to be required.

Finally, all those keen, quick touches, such as the indications of movement on the surface of the water to the left hand, the flags, hawsers, parts of the rigging

not already drawn, lamp, poles, gulls, the darker stones and minute points of intensity in the shadows, together with all those little touches of darkest shade which the drawing demanded. A dexterous touch of rubber, as explained, will indicate a plume of smoke, it being impossible to convey this so well in any other way, and this was attempted from the little galley chimney on the schooner, giving, as it does, a touch of humanity to a subject which may be said to be minor in key. Otherwise rubber was not used during any stage.

Thus, Fig. 63 illustrates the drawing completed, the work in all its stages having occupied from ten to twelve hours.

Fig. 63. Teignmouth Harbour—Rain at Sunset.
Finished Drawing (4th Stage).

Chapter VIII

CONCERNING FORM

BEFORE attempting to work out complete subjects it is necessary for the pencil artist to give earnest consideration to the relative appeal of form as compared with that of light and shade or colour. It is with form and the modelling of form that he is mainly concerned. With colour he is only concerned in so far *as it presents so distinct a tone value as to become involved in the tonal scheme of his drawing.*

It is most desirable that all that nature and subject present, apart from the quality of colour, be well defined and satisfactorily established in the mind of the artist. In regard to this most important point it may undoubtedly be said that the larger part of our intellectual interest in what we visualise is in form and modelling rather than in colour.

It is admitted that our nature needs colour and we probably could not live without it. In fact it is now a scientifically established truth that colour has a distinct psychological effect.*

* Certain ailments are now often treated by the influence on the mind of certain colours.

But when we come to consider the appearance of things in a purely analytical way, it must be realised that the aspect of them which principally appeals to us results, really, from their form. They become more comprehensible when we see them to be modelled by the play of light and shade and, according to our taste and temperament, we are further appealed to by their colour.

Therefore, the pencil artist is primarily concerned with that proportion of the appearance of things which *consciously* affects the mind, as differentiated from that which only affects the mind subconsciously through the visual sense. In other words, and this is the core of the truth in regard to this matter, if the pencil artist is to make a success of his highly finished drawings, his intellectual interest in his subjects must be greater than any sensuous appeal they may have as the result of the colour they present.

The extent to which he must be concerned with colour, and a possible method of suggesting it, is so small, so subtle, and also, in the opinion of some critics, open to argument, that a few necessary remarks on this point have been reserved for a separate chapter [Chapter IX.].

The form of an object, apart from any appeal which its light and shade may make, at once presents certain finite qualities. *Form goes straight to the*

centre of mental judgment. It may be intrinsically beautiful or ugly, graceful or rugged, truthful or false, and so on.

The appeal of form may, however, in certain subjects, be enhanced, belittled, or even neutralised by the presence of colour or light and shade. Whereas the appeal of light and shade is elusive and often transitory, form is indisputable and, being a question of continuity of line and of contour, it does obviously possess the virtue of absolute truth in its presentation of organic, structural or superficial fact.

In the human figure, animals, birds and those common objects known to artists particularly as "still life," form is undoubtedly the primary attribute, for in all these things the æsthetic value lies in the intellectual appeal of the graceful contours which they present. Although the addition of either shade or colour in a drawing of any of these objects would enhance its charm, form would still make the predominant appeal.

The aged figure of a woman silhouetted against the dim light from a window is, perhaps, even more striking as an effect of mere form, and all that form alone can convey. With the aged woman contrast the shy grace and subtle beauty of a nude girl (Figs. 64-65), and the appeal of form alone is indisputable, so strong is it as to convey, not merely intellectual ideas, but even a philosophy.

FIG. 64.

FIG. 65.

A group of wind-distorted pines against the afterglow of sunset illustrates the power of line or form to attract and hold the imagination. Here is form without the contrast of light or shade projected upon it. (The form is entirely suggestive). A wild, weird,

Fig. 66.

Fig. 67.

aged, forlorn, hardy aspect is at once strikingly conveyed. But compare the group of weather-beaten pines with the delicate silhouette of a sapling willow (Figs. 66-67). With these forms the mind immediately associates numerous appropriate and complementary ideas, whilst also deducing the causes which gave rise to them.

Form being entirely a question of line or contour, the addition of modelling and of colour, while it reveals further effects and characteristics, tends to diminish the appeal of form. Proceed to " pick out " the high light upon the trunks of the fir trees where the sunset light catches them, darken the sides of trunks and branches turned from the light, indicate the growth of the pine needles, depict the layers of bark, yet the effect is not strikingly improved. The shape of the tree against the sky is still the most powerful effect that is manifested. Still further, add the tints of warm colour to the trunks and sombre green to the foliage, it is still in the form that the feeling of wild weather-beaten beauty lies.

In considering this point in regard to more delicate and frailer objects, of which there are none more so than the clouds, it is their form which is more than half their wonder. In dark clouds of cumulous nature this is largely so, in low-lying fracto-cumulous clouds against morning or evening skies, almost entirely so. In cirrus clouds and isolated shreds of cirro-cumulous cloud under full or diffused light, there is little else but frail, accumulating, or dissolving form, devoid almost of colour or modelling ; for these clouds are, more often than not, white, and have so little substance as to appear almost flat in relation to the definite density and modelling of nearer objects. Even in piling masses and complex groups of cumulous

cloud, despite the complexity of modelling it is their distinctive majesty and grandeur of form—whether near or far removed in the realms of sky—that so especially characterises these glorious and so little appreciated revelations of nature (*see* Fig. 43). It must be admitted, however, that in regard to cumulous clouds particularly, their outline being so delicate and always changing, the added effect of modelling is very great. In a consideration, however, of the two illustrations (Fig. 19), in an outline drawing there is all the suggestion of grandeur and majesty and aerial architecture, whereas the modelling in Fig. 19 (A) or (B) gives only the additional sense of weight, which inspires wonder at the density and mass of so great an object floating in mid-air.

When carefully portrayed, and with all sense of hardness eliminated, the dissolving accumulating and dispersing movements may also, to some slight extent, be suggested by the modelling, which is absent from the form and outline alone.

Water has no definite form of its own, but only that of the object with which it is in contact. Yet the straight line of the sea's horizon is as definite and full of intellectual force as anything which nature has to show, and if departing from this in the smallest measure, would instantly not only bewilder but alarm the mind. In the lines of great waves seen from a boat or small vessel, there is enough alone to appeal

to the imagination, to arouse admiration or fear without the complex modelling on each lifting wall of water.

Water, being so highly reflective, is naturally subject to every condition of light and shade, and to the most transitory effects of weather, while colour is received, held and discarded by water in a surprising manner. Yet no amount of colour in water has quite so deep and moving effect on the mind as the contrast of the form of waves, the amazing complexity of breakers, the rush and swirl of a river, with the placidity of a calm sea or the gentle stillness of a transparent pool. It is really a question of the presence or absence of form which first makes water appealing, in a positive or negative way.

Architecture appeals chiefly by reason of its form and sky-line, its bulk solids and voids. In certain Eastern styles the appeal of ornament and decoration predominates greatly over its form and structure, whereas ancient European architecture, though the merit of its detail and ornament is acknowledged, remains wonderful and inspiring mainly on account of the boldness of its conception and the simple grandeur of its forms. Despite the marvellous intricacy and symbolic carving of the richest mediæval work, the lofty elevation and forms of magic masonry even when viewed at some distance, at once diverts attention from all objects of less significant appearance.

Chapter IX

SUGGESTING COLOUR

In the Medium of Lead Pencil

A CAREFUL study of certain drawings in lead pencil will reveal the fact that they possess *a sense of colour.*

The scientific reason of this fact is difficult to define in a manner which might be found generally acceptable.

Colour is not expected of a "black and white" medium, but the fact that certain elementary arrangements and juxtaposing of different tones (such as may be seen in Fig. 68) do result in a sense of colour, is a revelation which, whatever may be the exact cause of it, should be considered by the pencil artist.

For if it is found possible to actually convey a sense of colour, without interfering with all the other qualities of his drawing, this object is certainly worth study and pursuit by the student.

A sense of colour is claimed for some at least of the drawings included in this book. Though losing

something in the process of reproduction, this quality is the result either of a *conscious* endeavour by a manipulation of the tones, or it is the unpremeditated result of drawing a natural effect, giving to each

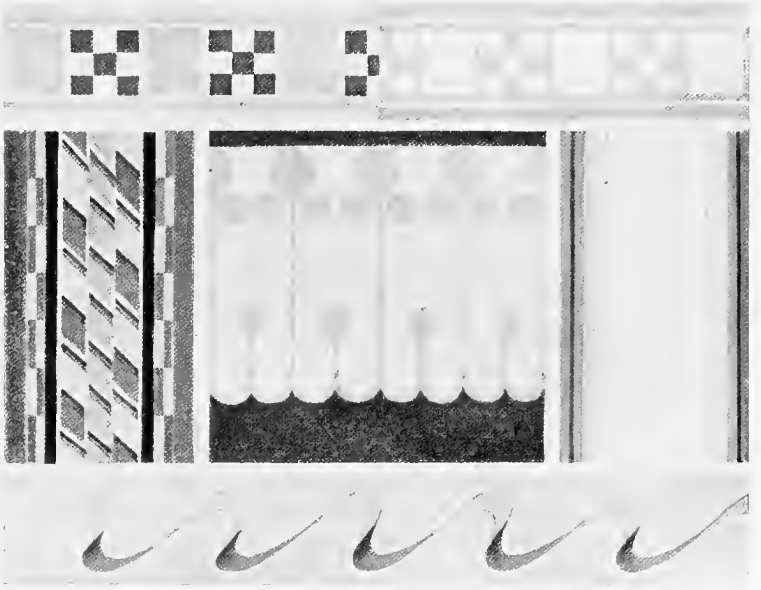


Fig. 68.

passage the true relative value of tone according to the record in the rapid notes (Fig. 5).

This, indeed, is an interesting phenomenon which is worth investigation. It is possible that it is merely the result of the association of ideas, viz. : that the drawing of a sunset calls up the thought of red,

yellow, orange, etc., round about the setting sun, while the depiction of frayed and ominous clouds suggests an indigo colour (*see* Fig. 32). Yellows, pinks, pale greens, heliotrope and so on in any picture entitled "Dawn" (*Frontispiece*), are an example of this, while a still more positive case would be the automatic mental application of the colour red, white and blue to a "black and white" drawing of a Union Jack.

It may be the indication of certain conditions in the subject which give a minor or major key to the finished drawing. The drawing (Fig. 69) "The North Sea, Autumn Evening, 1914," suggests a cold half light, an ominous note in the patrolling cruisers, something pathetic but heroic in the fishing boats tossing in a wild sea and battling with an "off shore" wind, all of which combine to sound the somewhat sad note which rings in the picture and gives it a minor key.

On the other hand, the drawing (Fig. 70), "The Naval Base," afternoon light, is distinctly major in key. Though still suggesting a time of war, the calm, oily sea, the thunder clouds moving across the sun and the indications of ships at anchor in home waters in hot summer weather call to mind the thought of colour, warmth and security.

But all these results are accidentally obtained in a drawing where the subject possesses certain qualities

FIG. 69. THE NORTH SEA—AUTUMN EVENING, 1914.

By J. S.

which are interpreted as colour by the imagination of the beholder.

The student must arrive at the simple truth in regard to this matter, and what we need to briefly analyse is a *conscious* method of working for colour.

It is not practicable to establish any conventional methods whereby a definite scale of tones can be used to represent specific tints of colour, such as blue, red, orange, green, etc. Even if one could do so to a very limited extent, the mental effort required to apply the "key scale" to all parts of the drawing would destroy all the spontaneous delight which a good drawing should furnish. Moreover, such an attempt would be completely defeated upon the first occasion the artist was faced with the problem of depicting, in addition to different colours, a variety of shades of any one of these colours, for the whole light and shade of the picture would be adversely affected, if not made completely false. It is obvious then, that a sense of colour cannot be dependent upon any fixed scale of tone values.

In building up a drawing in which it is desired to convey a sense of colour there are four practical aids to which the student may resort, although he must be careful in seeking this quality that he does not weaken his drawing in other respects, such as its balance of composition.

FIG. 70. THE NAVAL BASE.

By J. S.

(1) By recording or even emphasizing the play of light upon various parts of the scene.

(2) By darkening or lightening some objects or portions of the picture, according to their relationship with the source of light.

(3) By stippling some surfaces which occur in juxtaposition to other surfaces which are hatched.

(4) By slightly varying the tones given to objects which are all under the same condition of light.

These are the limited methods which the student has at his command, in endeavouring to render a sense of colour by means of his pencil. Their application should be considered with the utmost care, as it will be readily seen that if he goes beyond the use of these means, or even if he applies these methods to an unwarranted degree, the drawing will suffer in other ways.

It must be remembered that of no scene or thing is the colour value absolute. It is entirely a question of degrees of contrast in light and shade. The darkest of shadows may appear practically black until a darkly clothed person walks into it, when the shadow becomes comparatively quite grey. For another example, study the sea-shore on a sunny day in comparison with the same spot on a dull day. In the former case the sky and sea are of a deep, clear blue, the sands of the shore a bright yellow, and the rocks a full dark brown.

The whole scene presents a richness of colour that appeals at once to our emotions. The same scene on a dull day is one of dreary drabness, with a murky sky, a cold grey sea, and the rocks almost black. The difference between the two scenes lies in the degree of colour or light and shadow cast over the whole by the presence or absence of sunshine.

Even should the artist devise a way of truly conveying, or at least suggesting the presence of colour in the one case and its absence from the other, it is only through the intellect that the suggestion of colour may be appreciated in the drawing.

Colour pleases the eye and is equally beautiful if presented on a sphere or on a cube. You cannot enjoy colour in this way in pencil work, but you can take an intellectual interest in the fact that a drawing of a sunset suggests the presence of colour and may even be said to convey a sense of colour, and this, indeed, is the furthest limit of our intellectual interest in the manifestation of colour in nature. It interests us to see that the sky is deep blue to-day, while it was pale blue yesterday. We are equally interested on both occasions, but our sensuous delight is not so great on one occasion as on the other.

In literature of a very high intellectual order one often finds very emotional similies and descriptions, which leads us to say that there is much colour,

for instance, in the novels of Pierre Loti; there can be no concrete colour whatever, but it is present in an abstract way. So in pencil drawing the student will soon arrive at the conclusion that he can do a good deal in suggesting a sense of colour in the medium of lead pencil.

Chapter X

CONCERNING STYLE

IN studying examples of the work of various artists who employ lead pencil, the fact which is at once most obvious is that this medium, though a "black and white" one, in no way limits the expression of individuality, but, on the other hand, the wide range of technique which is possible with the pencil enables the artist to portray his emotions with remarkable sureness, variety and facility.

Even should the artist wish to confine himself to line alone, reference to such drawings as the little studies of the nude by Ross Burnett (Fig. 10) will reveal the force of feeling which can be conveyed by a confident handling of the pencil, and by the simple means of varying the pressure during the tracing of the lines. Outline is the extreme of convention in art, but when simply executed, by a masterly use of the pencil, is a convention giving results superior to those effected by the employment of mere line in "pen and ink" or other medium. For the relative tone values of the features chosen for delineation can, if required, be conveyed by the degree of pressure

which is given ; the imperceptible merging of hard edges into soft, or light into shade, can be superbly rendered by dextrous movements of the pencil, while a sense of fineness and quality can be given to the drawing, even though the area of line on the paper is so small.

The vigorous drawings of figures in costume by Cattermole (Fig. 97) also display how ready is the lead pencil to record rapidly and effectively, in line alone, impressions of objects complex in form.

Some artists favour what may be termed a " loose " method of working, even for drawings and sketches which still come under the category of line work. The pencil responds none the less well to this peculiarity, as may be seen by reference to the attractive working sketches by Lewis Baumer (Figs. 105, 106), where confidence and dexterity are apparent in every touch.

A medium so facile as lead pencil naturally favours a loose style. Such for the student, however, is not advocated in the early stages of study, as it may lead to a habit of careless observation, and does not necessarily produce the charm of suggestiveness. The " loose " manner is only desirable when based on the method of selecting from the features presented in the subject, rather than for the purpose of overcoming the artist's failure to observe them or inability to draw them well.

The addition of shading soon becomes too desirable and tempting to be long discarded, and few, if any, artists who use the pencil confine themselves to line alone.

Though this, as explained to the student in Chapter III, opens up new problems; presuming the artist to be sufficiently trained to understand the principles of the employment of light and shade, the pencil will at once respond in the matter of providing an infinite range of tones, which he can apply as he desires.

How this question of adding shading to drawings which are based on line work may be carried still further, the masterly drawing of Regent Street (Fig. 1) by Cecil King is illustrative. Here is the true and logical merging of line drawing into a drawing fully shaded. This broad and direct style is very pleasing and should be studied by the student who prefers to work up his drawings on the spot.

Whereas the work of such artists as Muirhead Bone and Rickards may be considered the ultimate and logical development of line drawing into a picture fully rendered in light and shade, other artists have sought expression by methods based from the beginning on an entirely different principle. The question of which is more appropriate to the full use of the medium can only be a matter of individual judgment from results which have been obtained; but by

developing those methods which have so far been little realized the artist may not only acquire originality of style, but he may claim to have carried the evolution of the art one step further.

As it will be understood from the foregoing chapters on suggestions for methods of procedure, the author holds to the belief that the technique which is truly proper to the use of lead pencil is one which enables the artist to "bring out" every quality of tone, with a sense of light, modelling, atmosphere, etc., which the subject may present. This, in pencil work, as differentiated from pen and ink or etching, for instance, may more often involve the suppression, or even elimination, of the line by the use of hatching and stippling only. In regard to this point a study of all the varied examples of pencil drawing here included may aid the artist to make his own decision as to whether he prefers the naturalistic or the impressionistic style. Whatever method is resorted to it cannot be too emphatically stated that the actual method of rendering must be made quite obvious, as is fully explained among the remarks on building up the "finished drawing" in Chapter VII.

Examine the delicate charm of the drawing by Ruskin (Fig. 4) and the two examples given of Lord Leighton's beautiful work (Figs. 2 and 3); or, to take a modern artist who favours the same style, the remarkable portrayal of the Abbey Gateway, Bury

St. Edmunds, by A. E. Newcombe (Fig. 7), in comparison with the ultra impressionism of Hedley Fitton (Fig. 73), and the highly successful work of Muirhead Bone (Figs. 6, 79), which so cleverly takes the *via media* between the two extremes. From such examples as these the student must form his own conclusion.

The results of working along the lines advocated throughout the foregoing portion of this book will be seen in those drawings of my own which are reproduced, and which have been drawn or selected particularly for the purpose of illustrating the methods described.

It will be noted, however, that, just as in the art of poetry, the poet finds that certain metres seem to lend themselves best to the expression of certain ideas, and that the art is largely dependent upon the choice of the right metre, so also in drawing a style which is obviously suited for the portrayal of a particular kind of subject may not enable the artist to give expression to his ideas and feelings in regard to a subject of a different type.

For instance, the more forceful, direct and vignetted style, with carefully studied detail, employed in the drawing of "The Radnorshire Arms" (Fig. 114) which seems an appropriate manner of treating this subject, if used for such a delicate theme as "The Patrol, Sunset," (Fig. 40) would not produce

the effect required. In both cases, however, the actual technique is the same, but it is employed in a different manner, according to the demands of the respective subjects. More vigorously, it might be said, in the former, more tenderly in the latter.

Fig. 71. Old Mosque at Rustchuk, Bulgaria.
By Alfred Parsons.

Chapter XI

PENCIL ARTISTS AND THEIR WORK

BETWEEN the contrasting extremes of the naturalistic style of Lord Leighton, Ruskin, and Parsons of a little later period, and the courageous freedom of Hedley Fitton's work there are to be found innumerable intermediate styles. Most of them have at least some qualities which every conscientious artist can admire, and it is for the student to foster his own ability by making the utmost use of those lessons which no other course except a study of the work of the masters can impart.

In comparing the work of Alfred Parsons (Figs. 71, 72) and Hedley Fitton (Fig. 73) there is no desire to set the respective merits of these two very opposite styles one against the other, except in order that the student may clearly see the two extremes of method which may be chosen as a basis for any style he may himself wish to evolve.

It must be admitted that the methods advocated throughout this book incline towards the style of the former, resulting as it does in a reposeful drawing in which both subject and technique shall have equal appeal. Those artists, however, of a more highly

Fig. 72. View of Galatz on the Danube. *By Alfred Parsons.*

emotional nature, whose temperament demands a more rapid result, may find what they require in working according to the method of the latter, which is speedily building up the drawing by vigorous delineation and the spontaneous application of shading.

The question is largely one of mood. There are times when the artist feels ready to proceed slowly and laboriously according to a well determined method which, by experience, he comes to know will, in the end, produce the effect desired. At other times the need for some immediate result is felt to be essential. Therefore, taking this fact into consideration, though the cultivation of a definite method and the development of a distinctive style are both desirable, such should never be allowed to limit the expression of the full emotion felt by the artist in regard to his subject.

As an example of a modern artist whose style is characteristically allied to that of the older draughtsmen, the work of A. E. Newcombe stands quite by itself. The drawings reproduced should all be carefully studied by the student for those excellent qualities which they exhibit and for what may be truly called the laborious patience with which they have been drawn. "Streatley Mill, Berkshire" (Fig. 74), and "Dedham Mill and Lock" (Plate 77) are indeed masterpieces of vignetted treatment, except that in the latter the mill buildings are erections of the

FIG. 73. BAKEHOUSE CLOSE, CANONGATE.

By Hedley Fitton.

FIG. 74. STREATLEY MILL, BERKSHIRE.

By A. E. Newcombe.

Fig. 75. Trees in Moor Park.

By A. E. Newcombe.

most prosaic factory style, which it would have been better to render with as little detail as possible, or to have chosen some other aspect from which they were not seen.

The virtue of Newcombe's work is its truthfulness and what may rightly be termed its purity, for despite his laborious manner of procedure he retains a fine quality. The passage in the lower left hand corner of Fig. 77 is as delightful a little piece of pencil as might well be found throughout any examples of this art, while the passage in the middle distance of the picture, which includes the bridge and the belt of trees behind it, all but equals the foreground for charm of treatment.

Much, however, as this exceedingly neat method is to be advocated, it cannot be said to be an altogether "free" or "emancipated" style. The deeply conscientious method of working up to profiles with clear cut edges leaves no opportunity for those accidental effects to occur which are so pleasing in pictorial art. We come round again to that compromise of extremes mentioned above, which—in a scrutiny of the highly finished styles—suggests that a little looseness here and there may be no detriment but, on the other hand, is sometimes rather to be desired.

The fact is that the point of reconciliation between realistic representation and impressionistic charm of

Fig. 76. Dedham Vale and Church.

Fig. 77. Dedham Mill and Lock.

By A. E. Newcombe.

technique has to be discovered by each artist for himself, and the study of these examples seems to show how individual power in this respect varies between manners which in the extreme result in what is not really art but only wayward eccentricity.

Between these two extremes is to be found that manner of drawing which is far more likely to satisfy and please from whatever aspect it may be considered. It is the mean between eccentricity on the one hand and primness on the other—the mean between rendering too faithfully and portraying too carelessly that amount of truth which has been observed.

Foremost among modern pencil artists are Muirhead Bone and F. L. Griggs, whose topographical work is of the highest order. Muirhead Bone's remarkable drawing of "A Liverpool Street" (Fig. 6) is a fine example, in which is seen the ultimate phase of the principle of carrying the drawing to the highest pitch of expression without losing the sense of line. Though the sense of light and shade is keenly felt, figures when introduced are almost entirely silhouetted without losing their expression of vitality. The drawing is, so to speak, built up by the quick and direct application of deep tone shading, faithful and fascinating delineation is never absent, and nothing is introduced the meaning of which is not made obvious, while certain passages are crisply rendered with striking

FIG. 78. VARIETY IN MATERIAL—BADINGHAM CHURCH, SUFFOLK.

By A. E. Newcombe.

Fig. 79.

By Muirhead Bone.

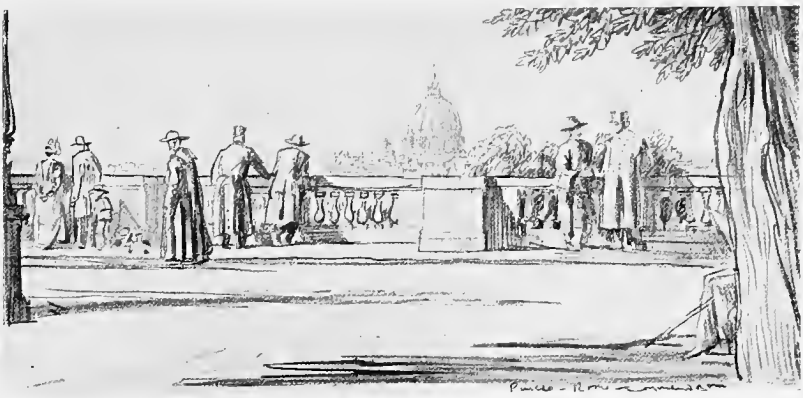


FIG. 80. THE PINCIAN GARDENS, ROME.

FIG. 81. ST. PETER'S, ROME.

By Muirhead Bone.

effect in line alone. In pleasing contrast to that bewildering intricacy of line which is exemplified in "A Liverpool Street" comes the quiet charm of "The Pincian Gardens, Rome" (Fig. 80), a drawing in which a masterly sense of colour, obtained with a striking simplicity of style, conveys at once the atmosphere of warmth and distant visibility so characteristic of Italian weather. Figs. 79 and 81 show this great artist's wonderful power of expression of light and shade. Muirhead Bone is indeed a great master, and in choosing lead pencil as his medium he has revealed the remarkable results which are obtainable from its rapid and confident handling.

Every pencil artist who favours topographical work will find in the beautifully free and accomplished style of F. L. Griggs the prototype of what such work should be. His style is well illustrated by the drawing of "The Rood Tower, Lincoln" (Fig. 82), and has doubtless been admired by all artists and art lovers in the many delightful drawings which illustrate some of the "Highways and Byways" series of topographical books. Mr. Griggs' work is invariably distinguished by admirable composition coupled with a precision of line, which indicates a complete mastery of the medium.

In his free and delightful style, Frank L. Emanuel's work is always alive with interest, both in regard to technique and subject. His "Anchovy

FIG. 82. THE ROOD TOWER, LINCOLN.

By F. L. Griggs.

FIG. 83. ROAD NEAR MEARS ASHBY, NORTHAMPTONSHIRE.
By F. L. Griggs.

FIG. 84. THE ANCHOVY HARBOUR, LEEUWARDEN.

By Frank L. Emanuel.

Harbour, Leeuwarden" (Fig. 84), is an exceedingly clever piece of work, possessing a refreshing charm. The attractive pictorial effect of the whole is a conspicuous feature of this successful drawing, a feature which few artists in this medium achieve so well.

The accomplished work of W. Keesey may also be studied with advantage. His drawing (Fig. 85) of "Mercery Lane, Canterbury," is a delightful example of great power in the use of light and shade. His methods of rendering the various building materials in the old houses are worthy of serious attention by students of topographical draughtsmanship.

Figs. 86 and 87, by Fred Richards, possess a wealth of charm coupled with an individuality of style which is admirably adapted to depicting distant objects. His treatment of trees is worthy of the student's particular study, as are also Figs. 88, by Miss Farmer, and 89, by J. A. Ness. These two little drawings (Figs. 88 and 89) well illustrate the individual styles of different artists in the drawing of trees. The pleasing manner of omitting the foreground, thus partly vignetting the picture, is well seen here.

The student may profitably consider in regard to technique and style the charming studies (Figs.

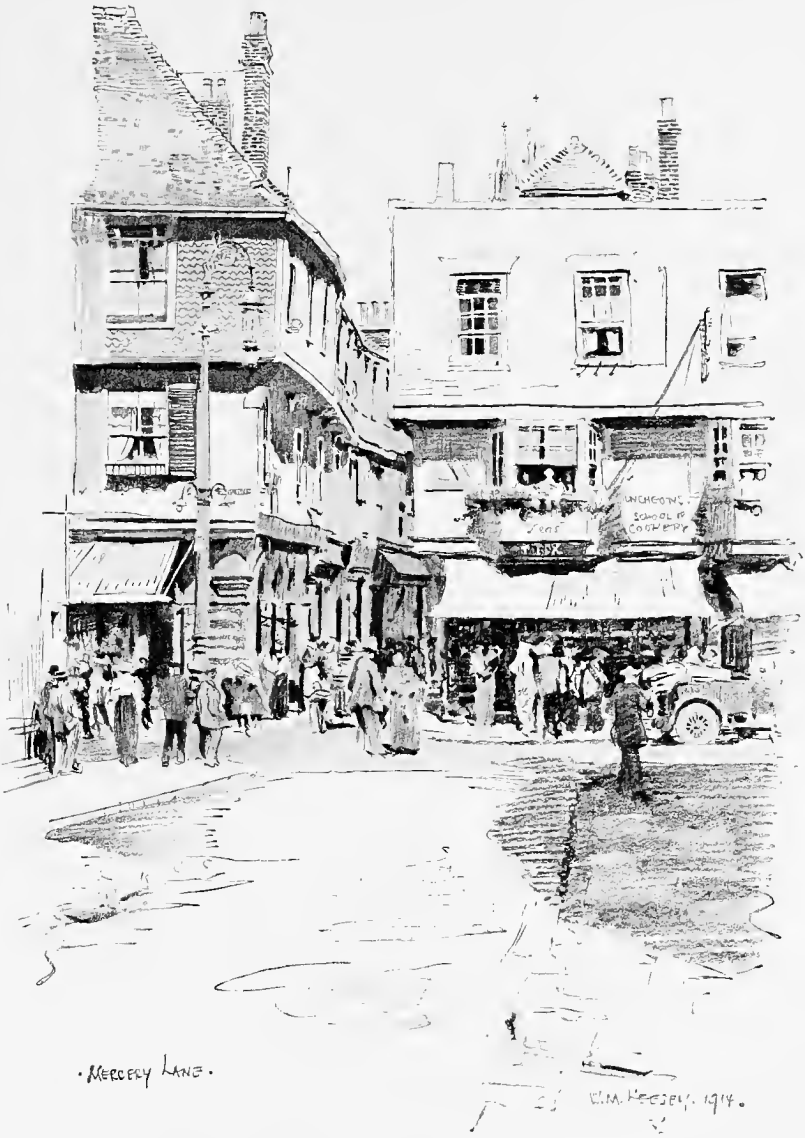


FIG. 85. MERCERY LANE, CANTERBURY.

By W. M. Keesey.

FIG. 86. FIESOLE.

By Fred Richards.

FIG. 87. NEMI.

By Fred Richards.

Fig. 88. Tree Study.
By Miss Farmer.

Fig. 89. Tree Study.
By J. A. Ness.

90, 91 and 92) by F. E. Georges, which exemplify a method of treating objects in shadow and retaining a softness and sense of atmosphere, even where objects appear in full light. The fullness of detail and almost microscopic technique is distinctly reminiscent of the older draughtsmen. Fig. 93, by A. Welford, is also an interesting drawing, especially from the point of view of style. His rendering of the worn piles of the quayside is worthy of study. For the specialized work of animal studies in action there are few more successful pencil artists than G. D. Armour, whose drawings of sporting incidents (see Figs. 94 and 95) are as delightful as they are cleverly executed. His style is bold and emancipated, his line unhesitatingly sure, and his drawings display that intimate knowledge of animal life which makes his work always full of interest. In Fig. 96, by L. Edwards, we have another meritorious drawing which contains animal studies finely executed.

Figure Studies

The use of pencil for figure studies is not found as often as might be expected. One cannot give a specific reason for this, but if the difficulty of a subject provides a fascination for the artist, nothing can be a greater test of his ability than a fully modelled drawing of the features of the face and the depicting of flesh in "black and white." Also it may truly be said that among the "black and

FIG. 90. PLUMPTON, SUSSEX. *By F. E. Georges.*

FIG. 91. MERMAID STREET, RYE. *By F. E. Georges.*

Fig. 92. Watch Bell Street, Rye. *By F. E. Georges.*

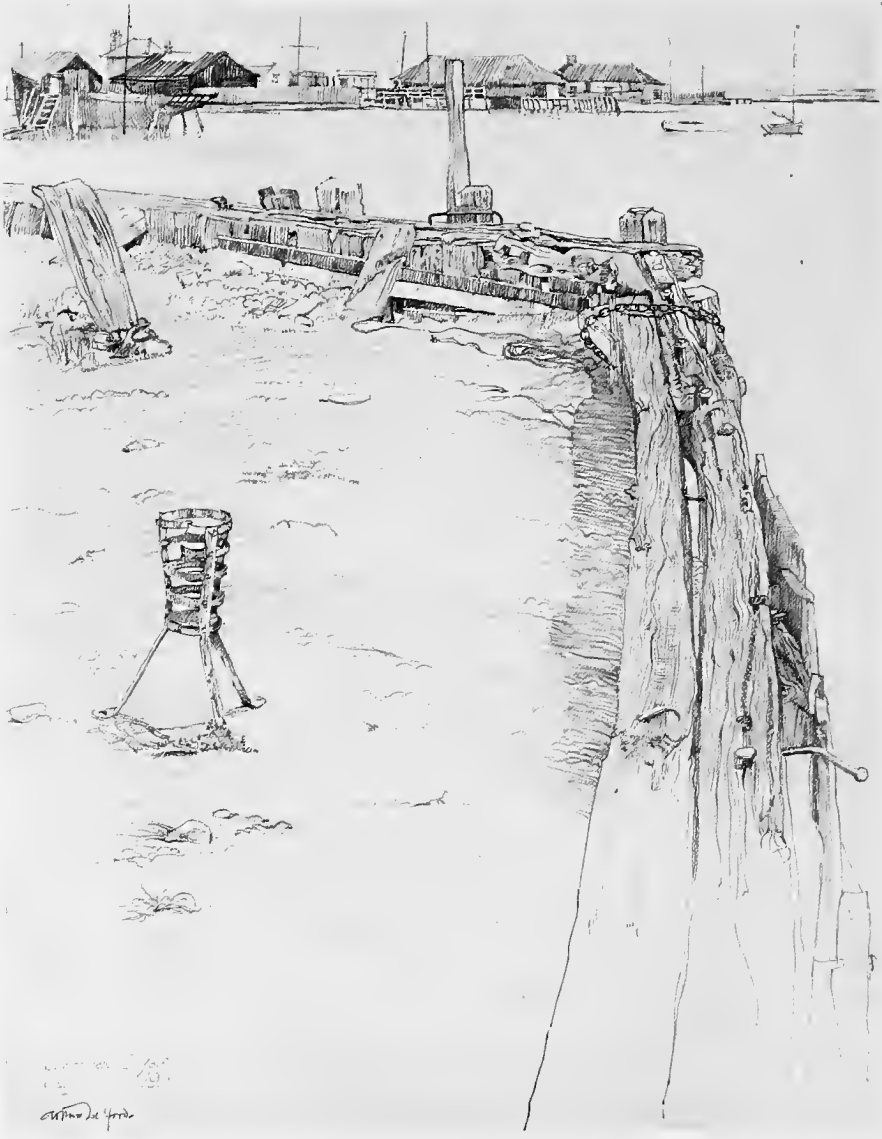


FIG. 93. SLOUGHDEN, SUFFOLK.

By Arthur Welford.

FIG. 94. OTTER HOUNDS SWIMMING.

By G. D Armour.

Fig. 95. Point to Point Racing—The First Fence.

By G. D. Armour.

Fig. 96. The Meynell Hunt.

By L. Edwards.

white" mediums the pencil will be found more sympathetic than any other for this type of work.

As a master of the art of portraiture the work of J. D. Ingres stands out among the early pencil artists. His portrait of Mons. Gillibert (Fig. 100) illustrates how the addition of even a little shading, when used with so great a sense of what is truly artistic, may go far to enhance the beauty of a drawing which is based mainly on the most careful delineation.

The quaint drawings, by Maclise, of the head (Fig. 98) and the child (Fig. 99) exemplify how even a slight amount of shading may add interest.

Fig. 97, by Cattermole, gives examples of figures in action, sketched with a bold line slightly shaded, and it is interesting to compare these with the clever figure studies by those modern masters, Lewis Baumer and H. M. Brock (Figs. 105—107).

The two beautiful studies of heads, the one by the late Sir Charles Holroyd (Fig. 101), the other by Frank Dicksee, R.A. (Fig. 102), illustrate, however, in what a subtle and delicate way the pencil can be handled by masters who realize the value of searching study, and yet are able to make use of the results of this with restraint and refinement.

Fig. 103, J. Walter West's drawing of a figure at a window, so simple and unassuming, possesses nevertheless a distinction which is the result of the

Fig. 97. Historical Figure Studies.

By G. Cattermole.

Fig. 98. Study of a Head.
By David Maclise.

FIG. 99. A CHILD STUDY.

By David Maclise.

FIG. 100. PORTRAIT OF M. GILLIBERT.

By J. D. Ingres.

Fig. 101. A Portrait.

By Sir Charles Holroyd.

Fig. 102. A Portrait.

By Frank Dicksee.

Fig. 103. A Figure Study.

By J. Walter West.

FIG. 104. A STUDY FROM THE NUDE.

By Arthur Mason.

FIGS. 105-106. FIGURE STUDIES; PRELIMINARY SKETCHES FOR MAGAZINE ILLUSTRATION.
By Lewis Baumer

Fig. 107. Study for Magazine Illustration.
By H. M. Brock

artist's understanding of the particular advantages of the medium he has chosen.

The use of lead pencil for studies from the nude is illustrated in the drawing by Arthur Mason (Fig. 104).

ARCHITECTURAL DRAWINGS.

The interest centering in architectural forms is always easily conveyed by line, and again the pencil may fairly be said to be better than the pen for this purpose. The remarkable amount of work which has been done " on the spot " is evidence of the allurement which resides in drawing architecture when this sympathetic and easily handled medium is employed. As evidence, however, of the work of a master in this class of drawing, " St. Omer," by Prout (Fig. 108), is a plain and simple statement of facts, which if similarly rendered in any other medium would hardly be tolerable, whereas, being drawn in pencil, this and all those other praiseworthy and conscientious drawings by Prout possess a sort of rugged charm which relieves what might easily have been a very prosaic style.

Even though a slight amount of shading is resorted to the drawing is really an example of sympathetic line work used to convey the artist's remarkable powers of observation.

The need of diligence and close study when drawing complex architectural forms is soon discovered

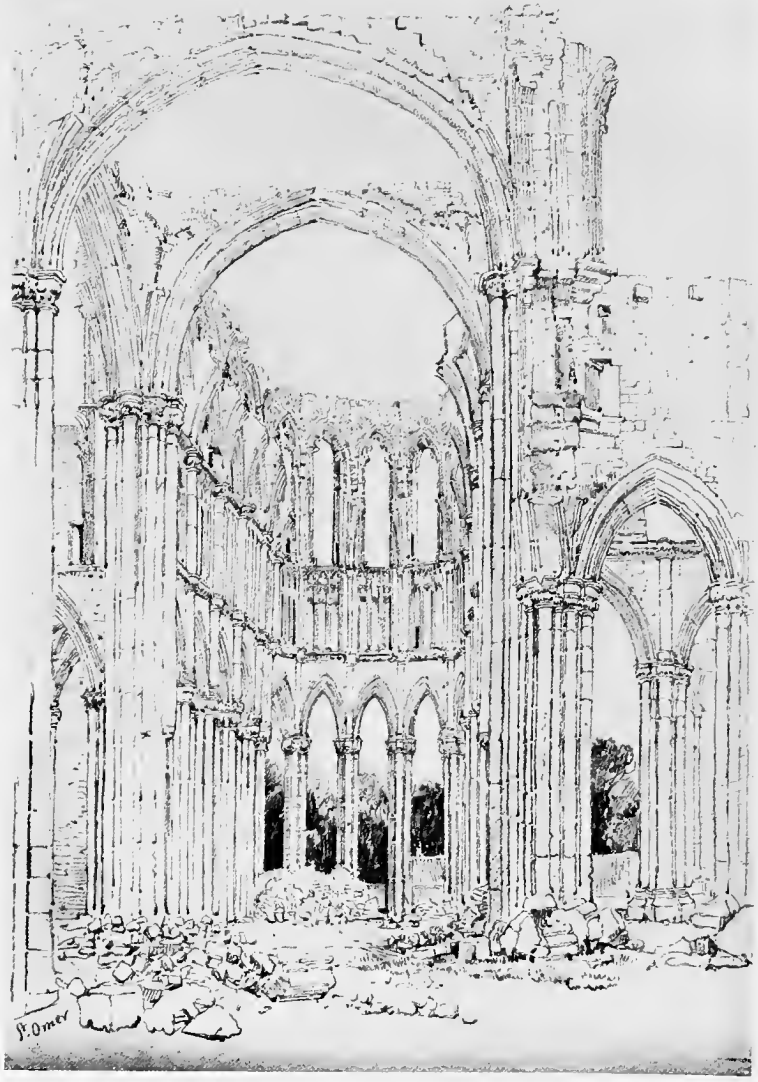


FIG. 108. ST. OMER.

By Samuel Prout.

FIG. 109. LAON CATHEDRAL.

By Arnold Mitchell.

FIG. 110. STALLS—AMIENS CATHEDRAL.

By Arnold Mitchell.

FIG. 111. A HOUSE IN VIENNA.
By A. E. Rickards.

as being essential. When this is exercised, however, the pleasing and valuable result is well exemplified in the architectural studies (Figs. 109 and 110) by Arnold Mitchell. No artist or architect who aims at topographical accuracy will do otherwise than gain by emulating such praiseworthy work or attaining to the power of using the pencil with facility for similar purposes.

Compare the work of Rickards (Fig. 111) which may be advantageously studied in this connection. This style of powerful and lucid drawing, though having the desirable appearance of being easily achieved, is the result not only of the artist's inborn talent but of years of study and practise, and this fact the student who aims high must remember.

Among modern architectural draughtsmen there are few whose drawings (Figs. 112 and 113) are so delightfully attractive as those of Harold Falkner. In addition to a very free style, his drawings owe much of their charm to a masterly handling of light and shade.

Many of the topographical draughtsmen excel in the rendering of architecture, and their work should be studied in that connection—especially the work of F. L. Griggs.

In Mr. A. E. Newcombe's drawing of "Badingham Church, Suffolk," (Fig. 78) we see a well rendered

Fig. 112. Church Street, Bradford-on-Avon.

By Harold Falkner.

FIG. 113. LOOKING NORTH FROM WATERLOO BRIDGE.
By Harold Falkner.

FIG. 114. THE RADNORSHIRE ARMS, PRESTEIGN.

By J. S.

architectural subject, in which special attention has been devoted to indicating the nature and variety of the materials (flint, brick, plaster) of which the church is built.

Decorative Work

For book and magazine illustration most attractive drawings have been made in lead pencil, and it is only reasonable to think that it might even more often be used with most effective results for such work. Its particular advantages for spontaneous and rapid work, and its possibilities of faithful reproduction make it a specially adaptable medium when commercial considerations have to be taken into account.

As a general rule the method of producing tones by stippling rather than by hatching is more effective for work of a purely decorative nature. Stippled tones can be laid on more evenly and undoubtedly convey a greater sense of colour, which gives a richness to the drawing.

The beautiful panel by Vernon Hill (Fig. 115), which so well expresses the artist's mystical and romantic outlook, is a revelation of what can be done with the lead pencil to express so rare a conception.

Fantasy is no less possible of expression in this medium, as is well seen in the freely drawn and fascinating panel by W. Heath Robinson. Pencil is here used with perfect ease and confidence to set down,

Fig. 115. Night Wind in the Trees.
By Vernon Hill.

FIG. 116. A DECORATIVE PANEL.

By W. Heath Robinson.

INTO FAIRYLAND

FIG. 117

By Ethel Larcombe.

A FAIRY WENT A-MARKETING

FIG. 118.

By Ethel Larcombe.

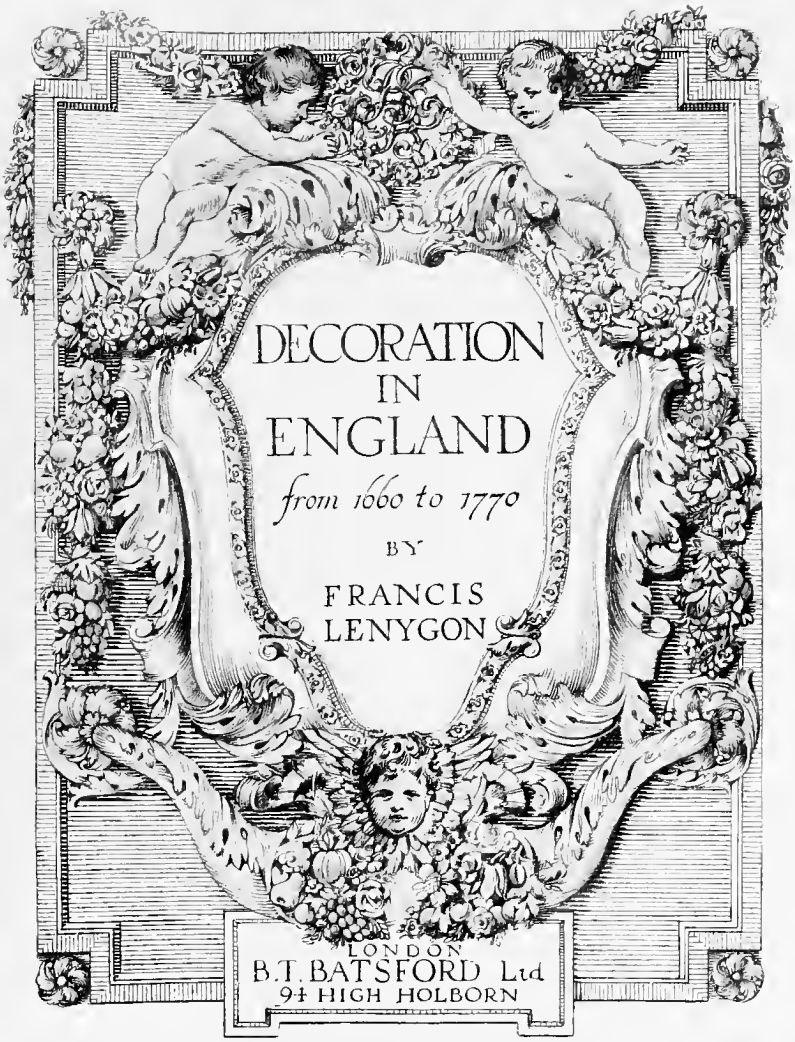


Fig 119. A Book Title Page.
By G. Montague Ellwood.

apparently without hesitation, an idea from this artist's boundless imagination (Fig. 116).

The work of Ethel Larcombe (Figs. 117 and 118) is very individual and accomplished. A suggestion of colour, so often demanded for this type of work, has been infused into the drawing by the artist's clever and beautiful manipulation of tone values, with passages left white. Nearly everything that the pencil will do for a decorative style has been brought into use to contribute to the effectiveness of this charming style of work. Her work shows how pre-eminently suitable is pencil work for this class of illustration, where the delicate possibilities of the medium lend themselves far more readily to the suggestion of the mystery of Fairyland than the hardness of pen-and-ink or etching. The drawing possesses a charm which could not be equalled by any other black and white medium.

Fig. 119 shows an attractive title page, drawn in pencil by Mr. G. Montague Ellwood, which in design is characteristic of the period which the title of the book embraces. This title page in pencil forms a much more sympathetic relationship with the photographic frontispiece than would the hard character of a pen drawn or type-set page. In the original book this title-page was reproduced by the collotype process, which is peculiarly sympathetic to pencil work.

FIG. 120. A BOOK TITLE PAGE.

By Ingleson C. Goodison.

Fig. 121. A Study for Decorative Drawing.
By David Maclise.

Fig. 120 presents another example of a pencil drawn title-page, in which the artist has most successfully preserved a technique so wonderfully reminiscent of the style of the early engravings, reproductions of which formed the illustrations of the book.

APPENDIX

THE REPRODUCTION OF PENCIL DRAWINGS

EVERY Artist who draws for illustration purposes should possess sufficient knowledge of the modern methods of reproduction to comprehend how he may aid the process to produce the best result. He should take the first opportunity of seeing the methods in actual practice by visiting, if possible, the works of some process engraver, an experience from which be will learn more than from any amount of theory.

Amongst the modern methods which preserve the character of pencil work the most commonly used are those known as *Photo-Lithography*, *The Collotype Process* and *The Half-Tone Process*.

Lithography.

To one, Aloys Senefelder, belongs the honour of the discovery, as far back as 1798, of the principle of Lithography. Senefelder's original method was based upon the antagonism which exists between water and grease, and the affinity which a piece of porous carboniferous limestone has for both these substances. One side of the stone is ground level and polished, and upon this surface the artist makes his drawing

with a greasy chalk or solidified pigment. The stone imbibes the latter, which is affixed within the pores of the limestone surface by means of a weak acid bath. If the stone is then made damp with water, and inked with a greasy printing ink by means of a roller, the ink will adhere only to those parts of the stone which form the design or drawing ; whereas all other parts of the stone, which are damp, will repel it. The stone, when fitted into a mechanical press, can then be printed from.

By the use of a grained stone, instead of one with a highly polished surface, it was found possible by varying the grain to produce a line or tone possessing the characteristics of Pencil work, charcoal or other media. In this manner was a facsimile of a Pencil Drawing produced, but it involved drawing direct on the stone, or on a lithographic transfer paper.

By the middle of the nineteenth century, lithographers had found that it was possible to use a zinc metal plate instead of stone. The aid of photography was then enlisted, and by sensitizing a zinc plate and printing on it from a photographic reversed negative of the drawing it was desired to reproduce, it was found possible to print from the zinc plate in a similar manner to the method adopted for printing from a lithographic stone. This photographic method cheapened the process somewhat and lowered its artistic merits, and for a long time its popularity declined

among artists of note, being used for little else except commercial work. Of recent years, however, there has been a great revival in the Art of Lithography in England and abroad; the finest work being invariably produced when the Artist himself performs the whole process.

In the case of Pencil work only a reproduction by Photo-Lithography can really be said to be a facsimile. If, instead, a drawing is made directly on the stone, or redrawn thereon from an original, although it may be made to *resemble* Pencil work, the process involving as it does the use of a greasy pigment chalk, actually becomes a separate art in a medium other than Pencil.

The Collotype Process.

Somewhat allied in principle to Lithography is the more modern process of reproduction called the Collotype process.

In reproducing a drawing by Collotype, a photograph of the drawing is taken and from it is made a reversed negative, in which, of course, a black line from the drawing would appear as a transparent line, permitting the light to pass through. The negative is then printed by exposure to light on a bichromatized gelatine film, which is mounted for convenience of working on a sheet of plate glass which serves as a base. The plate is then placed into a bath

of running cold water, for the purpose of extracting the chemicals from those parts of the gelatine upon which the negative has not allowed the light to act. As the chemicals are released the gelatine swells, except in those parts where the light has acted which constitute an impression of the drawing. These do not absorb the water and remain sunk, the depth according with the strength of line or tone in the drawing.

When the plate is dry it is ready for printing, after being soaked with a solution of glycerine and ammonia. The surface is inked with a very stiff ink by means of soft rollers which press the ink into the sunken parts. Hard composition rollers follow over the plate taking off all the superfluous ink from the relief parts of the plate, the printed result being characteristic for its softness and accuracy of detail.

The porous nature of the gelatine makes Collotype printing rather subject to climatic changes, but given a fairly dry atmosphere, the process cannot be equalled among the photo-mechanical methods for perfection of result.

For Pencil Drawing the Collotype Process, when carefully printed, is the most delightful of all the photo-mechanical processes of reproduction. On account of the time involved it is a more expensive process than half-tone and, as a rule, only used for book illustration or plates, and prints for pictorial

purposes. For this reason it is not suitable for general magazine or journalistic work, as is the half-tone process.

A Collotype is in effect a Lithograph printed direct from a chemically prepared gelatine film, the delicacy of which preserves detail and enables the finest technique, or gradation of tints, to be reproduced with pleasing accuracy.

Half-Tone Process.

The most common of the photo-mechanical processes used to reproduce pencil work is that known as the *Half-Tone Process*—distinguishable, especially under an ordinary magnifying glass, by the "screen" of innumerable dots, the closeness or openness of which form the shadows or high lights respectively.

The Half-Tone Process is a comparatively recent invention which has done much to revolutionize illustrated printing. The process is based upon the principle of "relief" printing, which means that those lines and tones which comprise the picture stand out slightly in relief from the rest of the metal plate. The drawing is first photographed, with a very fine screen interposed in the camera between the drawing and the negative. This screen, made of optical glass, may contain from 80 to even 400 diagonal lines to the inch. Two of these screens are placed together and hermetically sealed so that the

diagonal lines run in opposite directions, cutting the area into hundreds of minute squares. Through this screen the light has to pass when the drawing is photographed. The result is that the high lights of the picture throw strong rays of light through the screen and cause the lines thereon to cast heavy shadows on to the negative. The low tones throw a weak light, which is cast on to the negative in the form of minute dots. Between these extremes there are dots of varying sizes, according to the power of light reflected by the different tones in the drawing. The negative is then printed on to a chemically prepared sensitized metal plate—the dots being reversed in the process. Thus we have on the surface of the metal plate a reproduction of the drawing reversed, in which the shadows of the picture are represented by black masses, relieved according to the intensity of the tone by white dots, and the whites of the drawing appear as fine pointed dots comparatively wide apart. The plate is then dipped in an etching acid, which eats between the black dots or lines, and gives us the drawing in relief, composed of hundreds of flat-surfaced dots, varying in circumference according to the corresponding depth of tones in the drawing. When this metal plate is printed from, it being a relief process only the surface of the dots is inked. Where they are fine and comparatively far apart the printed result shows more of the white paper between them, and thus forms the high lights of the picture. Where they are

large and closer together, or even touching, the result is a darker mass of ink in the print, which reproduces the low tones of the drawing.

With the exception of a few isolated examples, the illustrations in this book are reproduced by *ordinary* Half-Tone Process as distinct from the *cleared* or *facsimile* Half-Tone Process, which may be seen in Figs. 85, 86 and 87. The difference in the two methods is that whereas with an ordinary half-tone block it is impossible to produce a *pure* white (the result always has the appearance of a faint grey background, due to the presence of the minute dots), in the *facsimile* block the dots which comprise high lights are cut clean away, making the block an absolute facsimile of the drawing. A comparison between Figs. 87 and 90 will make apparent the difference. There is one slight drawback to this latter form of Half-Tone Process. Whilst it is an excellent process for work of an open character, such as Figs. 85 and 86, there is always a risk, when the process is employed for landscapes and seascapes, of getting hard, unnatural edges on such soft tones as the edges of clouds.

Drawing for Reproduction.

It is of importance to bear in mind that all drawings tend to lose a certain degree of their brightness or contrast in any photographic process of reproduction, especially in the Half-Tone Process.

It is therefore advisable for the artist to emphasize the degrees of contrast in his drawing a little more than he wishes them to actually appear in the reproduction. If it is left to the engravers to force an additional degree of contrast into a subject when reproducing, invariably the result is a loss of some of the finer detail, so that it is much better for the artist to allow beforehand for any loss of brightness.

When making drawings specially for reproduction another point to be remembered is the Artist should, whenever possible, make the size of his original larger than the illustration will be when reproduced. If the engraver is allowed to make a slight reduction in size in reproducing a drawing the result is invariably more successful than in those cases where he is called upon to make an enlargement. Especially is this the case in work of a loose, open character, where reduction in size will tend to " pull it together " and refine the technique, whereas an enlargement will only produce a coarseness of line which is disappointing.

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